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Doctor WHO MAGAZINE™

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MERCHANDISE SPECIAL

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The Rill from *Galaxy Four*: still missing after all these years. Photo © BBC.

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This bumper sized *Doctor Who Magazine* brings you yet another addition to the *Doctor Who* legend! Attached to this issue you'll find a special flexi-disc of Dalek inspired music, which includes part of the new *Abslom Daak – Dalek Killer* single, now available from all good record shops. Well worth a spin!

Interest in *Doctor Who* continues unabated, despite the interminable delay in announcing the series' future. British Satellite Broadcasting's confidence and promotion of the show in Britain has been very encouraging and **DWM** readers' enthusiasm for all things *Who* worldwide remains overwhelming.

DWM continues to bring you more new material, new comic strip and text stories, further delves into the series' past and much more. The legend, as they say, lives on!

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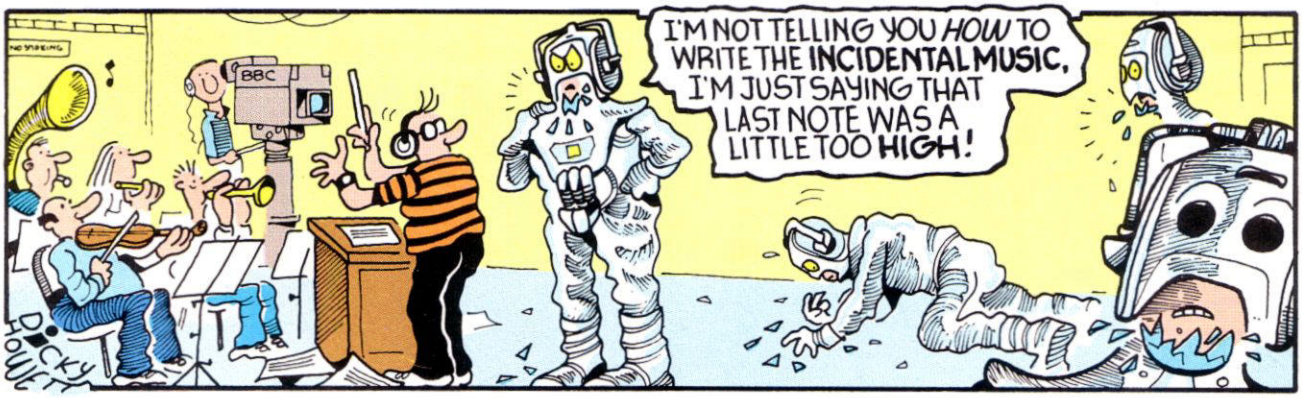
On the cover: *The Daleks anew* by Colin Howard.

Doctor Who? by Tim Quinn and Dicky Howett



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DICKY HOWETT

ABC
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Gallifrey Guardian

BBC TELEVISION CENTRE

A WALL OF SILENCE?

Frustration continues to mount as the future of *Doctor Who* remains in the balance. Independent production now seems definite, but just who will be making future seasons of the programme is *still* undecided as we went to press.

When **DWM** contacted the BBC's Head of Series and Drama, Peter Cregeen, he expressed his concern at the number of rumours concerning the series' future, but was unable to add anything to previously published press statements. However, Paul Fox, BBC's Managing Director of Network Television, was more forthcoming at a media lecture in Liverpool in September. Quizzed about *Doctor Who,* he commented that the programme was 'dead' as far as the BBC making it was concerned. However, the BBC are continuing to consider a variety of independent bids to produce the series. Fox also suggested that the series would move to a fifty minute, complete episode format, similar to that popular with American tv networks for series such as *Star Trek: The Next Generation.*

Verity Lambert made some comments as to how she would produce the series on British Satellite Broadcasting's *Doctor Who* weekend but she did not say that her company, Cinema Verity, would be making the series as suggested previously.

If *Doctor Who* is now produced independently, BBC budget provisions for the series do not now need to be made in September. An Autumn 1991 transmission schedule would mean that any independent wanting to use BBC studios to record the series would start booking studio time in January or February 1991, about six months ahead of any actual recording of new shows.

Faced with a completely new product rather than re-vamping the old, the BBC pulled out all the stops to promote the start of the US import, *Star Trek: The Next Generation* which began on BBC2 on Wednesday 26th September. That show looks set to run through 1991 before the satellite and cable stations can get their hands on the transmission rights. *ST:TNG* is now in its fourth season in the United States and remains their top rated syndicated show. A decision on a fifth season is expected soon.

MORE MOVIE NEWS – BUT NO FILMING DATE SET

The *Doctor Who* movie may now be nearer to a launch date, despite continuing disbelief amongst the series' fans. In mid-September, co-producer Peter Litten said that the screenplay had been completely re-written, because "Too much of it had been leaked and we felt it was a bit dated, having been written two years ago. Now everything is much fresher." According to Peter the re-draft has resulted in a totally new plot and characters which he thinks might "Surprise a few people and shock a few others!"

Green Light have another film in production and then hopefully "We will be going straight into production of the film. The chances are that the people working with us on that one will be working on *Doctor Who.*" As rumoured last year (see **Issue 157**) it's now confirmed that one of these people will be special make-up designer Christopher Tucker, who's already designing creatures. Tucker's previous work includes *The Elephant Man* and *Company of Wolves* and he's well known for his transformational effects.

Finance is still partially uncertain. British funding is likely but the possibility of European backing cannot be excluded. "Funding can come from all over the place, all over the world," says Litten, adding that the much publicised government boost to British film funding amounted to a "paltry £5 million."

BBC Enterprises expect to begin merchandise negotiations once a firm go ahead date is announced. Yet again, there are no directorial or casting announcements, although Caroline Munro is still linked with the project. Hopefully we'll continue to bring you further details in coming months.

Mark Duncan

THE FRANTIC WORLD OF BSB!

Gluttons for punishment, John Gau Productions completed three and a half hours of television recording in one day for British Satellite Broadcasting's *Doctor Who* weekend on September 8th. A few links were completed later on Tuesday 18th, but the mammoth recording session featured appearances by a huge range of names, from both sides of the camera. These included Sylvester McCoy, Elisabeth Sladen, Carole Ann Ford, Russell Enoch, Nicholas Courtney, Wendy Padbury, K-9 creators' Bob Baker and Dave Martin. Terrance Dicks and *An Unearthly Child* director Waris Hussein. Designers Ray Cuisick and Barry Newbery, plus voice artist Peter Hawkins, costume designer Patricia Godfrey and Yeti co-creator Mervyn Haisman were also on hand to relate stories of their work.

The *31 Who* crew, ably assisted by John Nathan-Turner, bravely held the whole recording together, providing links between the range of stories and interview material with other actors unable to appear 'live', such as Frazer Hines and Deborah Watling.

The reaction to the splendid weekend is still being assessed, but **DWM** will bring you updates on further BSB schedules as they are announced. The *Daleks* starts transmission soon on the Galaxy Channel. and Who appears three times a week, at 5.30pm on Sunday, 00.30 on Monday (repeat) and 1.30pm Saturday (repeat). *The Three Doctors* will be re-shown at the beginning of January.

Waris Hussein interview – see Page 6

US SF NETWORK GAINS *WHO* RIGHTS

BBC Lionheart have now signed a deal with the new SF Channel in the United States, giving the new cable channel rights to screen the complete Hartnell and Troughton stories. Other Doctors will hopefully be added to the package at a later date, and negotiations are afoot to acquire the rights to other British SFtv series.

Both the SF Channel, which launches in early 1991, and BBC Lionheart are delighted with the agreement. The Channel's President, Mitchell Rubenstein, speaking to the fanzine *The Prydonian Renegade,* said a long term ▶

STATESIDE SIGNING

Not the United States – Stateside Comics on East Barnet Road, North London are holding a full *Doctor Who* signing on November 10th, which will include Colin Baker, Sophie Aldred and Marvel contributors Andrew Cartmel, Lee Sullivan and Dan Abnett, plus (work permitting) musicians Dominic Glynn, Keff McCulloch and Mark Ayres.

The Stateside signing is supported by Marvel, Mediaband, W H Allen and Metro Music and runs from 12.00pm to 3.00pm. The nearest tube is High Barnet but British Rail runs closer – catch the train from King's Cross or Finsbury Park to New Barnet. Further details, phone 081 449 2991.

agreement had been made, while Lionheart are pleased that the deal will give *Doctor Who* a broader and more diverse audience. The SF Channel also plans to make original *Who*-related programmes.

The deal is non-exclusive – PBS stations maintain the right to continue to air the show through 1992. "After that," says Rubenstein, "the deal could become exclusive."

***Prydonian Renegade* contact: PO Box 3194, Princeton, NJ 08543-3194.**

NEW BOOKS – SCHEDULE SET

Despite the lack of news on any future *Who,* interest in the programme isn't flagging for W H Allen. Books Editor Peter Darvill-Evans reports that some runs of recent novelisations have sold out completely, even though the books company increased the print runs last year. The rejacketed reprints of novelisations to coincide with recent BBC Video releases have also done well.

As a result, *The Daleks' Master Plan I* and *II* and *Remembrance of the Daleks* are to be reprinted. A close watch is also being kept on stock levels of other recent novelisations and the initial print run of *Survival* and *The Curse of Fenric,* published in September and later this November respectively, will have their initial print runs increased. Further reprints of Target titles that have been out of print longest are under consideration. Alister Pearson is working on eight new covers, the first being *The Ambassadors of Death* – his one hundredth *Doctor Who* painting.

Release of *Ghost Light* was delayed at the printers, but should by now be on sale!

Off the Shelf, Darvill-Evans Interviewed, Page 46.

MERCHANDISE

BBC Video say their switch to Pickwick International as distributors is now fully up and running, so there should be no further delays to releases. Both *The Web Planet* and *The Dominators* arrived in the shops later than planned, but both went straight into the video sales Top Twenty. **Dapol** hope to have both the Tom Baker and Jon Pertwee 4" figures on sale for Christmas, along with their monster packs and the two Louis Marks Dalek re-issues. A new promotional leaflet should now be available.

Galaxy Con have now completed their special video, highlighting the best of their event earlier in the year. Featuring Sylvester McCoy, Julian Glover, Nick Courtney, Russell Hunter and the **DWM** team it's priced at £12.99 + £1.50p&p and is available from 185 Randolph Drive, Clarkston, Glasgow, Scotland G76 8AT. All profits go to the Cot Death Fund.

In-Vision, a magazine covering each *Doctor Who* story in depth, is currently running the first part of an interview with Graham Williams in its *Image of the Fendahl* issue. The interview was carried out by Jeremy Bentham just before the former producer's tragic death. Copies (price £2.00) from Cyber-Mark Services, 13 Northfield Road, Borehamwood, Hertfordshire WD6 4AE.

Finally, don't forget **DWM** adds four regular new colour pages from next issue and two special extra-size issues are already in the planning stages for next year. ***Nostalgia*** is one of the features that will be back on a semi regular basis, by popular demand. We're looking for memories of *Genesis of the Daleks, The Visitation* and *The Three Doctors* to add to material already in preparation.

More merchandise features throughout this issue!

WHO'S AMERICA

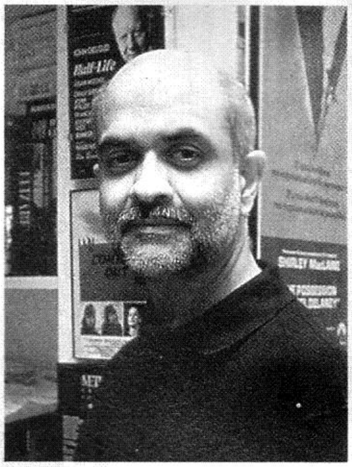
One of the Doctor's all-time favourite companions was UNIT member Sergeant Benton, still well-loved by fans worldwide. Equally well-loved is the man who portrayed him, John Levene, now John Anthony Blake outside the convention circuit, who's been busy since leaving the series nearly fifteen years ago and currently lives in California. **The Friends of *Doctor Who*** arranged for us to talk to John and find out what he's been doing.

After leaving *Doctor Who* back in the mid-Seventies, John decided to try his hand at working behind the camera, setting up a company called Genesis Communications which he used to conceive direct audio-visuals for large companies like Rolls Royce and the Ford Motor Company. These were very successful – some won awards for his company – but he never lost his talent and enthusiasm for performing. As most people know, he returned to acting for *Wartime* two years ago, a new story featuring Benton, for Reeltime Pictures.

Immediately after finishing that project, John made a seven hour drive to London to catch an early flight the next morning to join a cruise ship in Florida as an entertainer. For nearly two years after this, he toured around the world on board real-life 'Love Boats' and made a name for himself – literally! "I got a job as a bingo caller from the guy who owns the casinos on these ships. When I got there, the bingo was so popular that I became the Number One attraction on the ship and I ended up calling myself 'Gentleman Johnny Bingo'! It made the Americans flock – we were giving away $2000 prize money – and then I started doing comedy. . . I loved it!"

The stand-up comedy was extremely popular and gave John the chance to be the stand-up comedian he really wanted to be, a talent much in evidence at conventions. "I love the fans," says John of conventions. "Any fan who bothers to talk to me, then I will give them the time of my day . . . why walk away from a table to ten people when they're fans and they're the ones who bring us over here? If I have the chance of talking to anyone, I'll always do it." John has been busy on the convention

An Unearthly Row



Waris Hussein. Photo © BSB

Indian-born Waris Hussein was the man who brought *Doctor Who*'s first story, *An Unearthly Child,* to screen, back in 1963, and recently repeated on BSB's Galaxy Channel. In September, he talked to John Bowman about his work and revealed a few surprises along the way.

"When I was given the assignment of directing the first *Doctor Who* I was the most junior director they could give the show. Nobody had much faith in it and there I was on my meagre salary, under contract, so they thought 'Let's justify his presence at the BBC,' and I was assigned the job of putting it together. At this time the whole idea was a bit of a joke – a character coming out of a police box which turned out to be a spaceship. It sounded way beyond anybody's imagination. Quite honestly, I don't think anybody on that show knew what they had on their hands.

My involvement was gradually lost in the mists of time! This many years later, I think they even forgot who was involved to start with so it's always a pleasure to push my hand up and say 'Here I am'."

He told how Sydney Newman, the then Head of Drama, made them re-shoot the first episode because he felt it was not good enough.

"The second time we did it, it was much better. We quickened the pace and made it much slicker, tightened the thing up and softened the character of the Doctor. The first episode was treated as a pilot, which in those days was unheard of. But it was a very exciting time and I was very anxious to prove myself."

He added: "The biggest difficulty was the entrance into the Ship. The first time, it was awkward and did not work. The second time, it worked very well because I simplified it much more through editing.

"I can't really say I was ecstatic about getting scripts about cavemen. It would not have been my first choice! There was no money for make-up, so every actor that came to audition had to be asked by a very embarrassed director, i.e. me, if they were hairy enough, because we could not put any hair on them!"

ESTABLISHING CHARACTERS

Despite the radical nature of the spell-binding first episode, Hussein confessed there was never a moment during its filming when he thought there was something special being created.

"To be honest, I was much more worried about getting the thing finished and done in a way that was at least acceptable. But what I do take credit for is that I did direct William Hartnell into the character he played. We had a very complicated series of discussions about the nature of his character.

"There was only myself and Verity Lambert, the producer, to do that. Subsequent directors had to follow that format so, in a sense, William Hartnell's character was created through me by him, as was the character of the girl, Susan, played by Carole Ann Ford.

"We had to try to make her into somebody who, on the surface, seemed normal and of the time, which in those days was the early Sixties, and then also to give her some kind of dimension as a rather weird, strange person who had knowledge of other things behind this exterior, and so, in a sense, as a director I had to get that going.

"I told Bill how I thought his eccentricities should function. For instance, he tended to go over the top in being an angry old man, and I said it was a bit too much. If he became that spikey, people would lose interest in him because they would say 'Let's not tolerate this kind of situation.' There were moments when I would soften him down, and we would decide where he would become strange and odd, and then moments where he'd become kindly and an old-fashioned grand-daddy – the balance."

LOW BUDGETS

As well as putting up with the primitive confines and equipment of Lime Grove studios at Shepherds Bush, Hussein revealed how one scene – filmed but eventually dropped from the transmitted version of an *An Unearthly Child* – led to a heated discussion with Lambert.

"There was this incredible fight between two rival cavemen in a cave – they fight over fire because that was the main theme. The villain finally gets killed by the hero caveman, who crushes his skull with a huge rock, and I actually shot that. I wasn't allowed to use it, though.

"You didn't see the actual head being crushed, but you heard the sound of it and then you saw the results of it, and Verity and I had a terrible fight in the control room. She said 'You can't use that shot' and I refused to accept that. In the end, she won out because she was the producer!"

When *An Unearthly Child* was repeated during BBC2's *Five Faces of Doctor Who* season in 1981, it gave Hussein the chance to see his 'baby' for the first time since its original transmission. "I was quite amazed at what we did manage to achieve in the limits of what we were given. I think we achieved what we set out to do, and I think the proof of that is that *Doctor Who* is still here."

What impressed him most about the programme was the ambitiousness of the project. "Establishing a period of time and trying to make it look grand when, in fact, it was very much on the budget is, in itself, an achievememt, and we were shooting it in one day. You have to really remember this with a certain degree of respect for what we were doing and how we achieved it. Everyone involved deserves enormous praise.

WORKING IN EXILE!

"We worked under very primitive circumstances. We were put into Studio D in Lime Grove with some of the most antique equipment. The cameras we were given in those days were already a good ten years older than the ones being used at the Television Centre, and we were sort of exiled to Shepherd's Bush!

"We felt like very strange beings in this little show we were putting together. It was no mean achievement because, for instance, in the *Marco Polo* episodes this adventure followed them across the deserts of Mongolia and finally ended up in Peking, and in the confines of Studio D we had snowstorms, we had bandit raids, we had assassins attacking – we had everything going on.

"It certainly taught one how to do a show with very little and try to get the best results. It was very good training for future professional needs.

"I thought the *Marco Polo* story stood up very well. It had everything going for it. It's very sad that it's gone now."

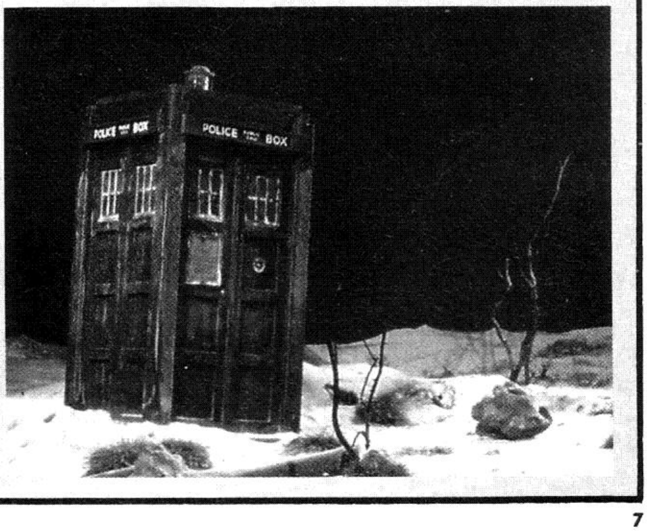
Despite the production problems, Hussein has very happy memories about his involvement with the programme.

"It gave science-fiction a much more flexible format and allowed for an enormous spectrum of adventure that had not been explored up until that point. It had a very clever format too, if you think about it."

Marco Polo was Hussein's last involvement with the show to date. He moved to America and made movies for television, specials, movies of the week, and mini-series. Later examples of his work are *Copacabana*, with Barry Manilow, and, ironically, the feature film *Quest for Fire* set in the Stone Age! But would he consider working for *Doctor Who* again?

"Funnily enough, John Nathan-Turner asked me to do the episode where he brought all the existing Doctor Whos together again in one programme. I was quite interested and, in fact, I would have liked to have done it. Unfortunately, I don't work in this country that much anymore. I live in the States, so it turned out that the time that he wanted me to be available, I wasn't. I was doing something over there. But it would have been a thrill to do!"

◆



Photos © Barry Newbery

◀ circuit this year, attending several in California plus a few other venues around the States. At a recent convention, Colin Baker told John "it was an absolute joy" to work with him.

As much as John enjoys living and working in the States, he might not be able to stay – his visa is running out and he's having difficulty obtaining his "Green Card", which would allow him to remain and work in the country. But there's still hope – one of California's State Representatives is working on John's behalf to help him get his Green Card. His fans can help too, by writing to this representative and expressing your opinions that America needs someone of John's "ability and distinction" to live and work in the United States. In writing, fans should mention both his names: John Levene, aka John Anthony Blake. Letters to: Mrs. Pat Walmsley, c/o The Office of Carlos J. Moorhead, Room 618, 301 E. Colorado Blvd., Pasadena CA 91101 USA. Fans don't often have the chance to repay the kindness and enjoyment we receive from *Who* actors – now's our chance to do something for a wonderful person. Good luck, John!

Mark Gasper

IN BRIEF. . .

Tardis in Durham raised nearly £500 for Guide Dogs for the Blind. Sylvester McCoy's appearance proved the main event. Although much jet-lagged from his six week tour of America, he entertained fans for just over an hour with anecdotes about the show and his feelings on its future. Keff McCulloch and Dominic Glynn provided an original piece of charity auction material, selling a video of them jamming the *Doctor Who* theme on an old piano in the auction. Sylvester also took part in the auction, paying out for the complete *Doctor Who* strip artwork which appeared in Marvel's *The Incredible Hulk Presents Issue 1* by Geoff Senior!

The main event for **Whoniverse '90** were appearances by John Nathan-Turner, the day after he'd left the BBC, and David Cyberleader Banks, shortly before he set off for Sweden to play in Gaslight. A much relaxed figure, John spent some time talking about his views on the show and his feelings about its future. Talking of JN-T, his *Myth Makers* interview tape should now be on sale at specialist stores or through John Fitton Books, along with Mary Tamm's. John's tape was recorded at three locations from *The Curse of Fenric* – the church at Hawkhurst, the cottage and Crowborough army camp. It's been directed by Charles Vincent, who would have written a *Doctor Who* story for Season Twenty-Seven, if the former producer and Andrew Cartmel had remained at the programme's helm . . . Mary Tamm's Myth Makers is also on sale, shot entirely at Eynsford Castle in Kent and directed by none other than **DWM** regular, David Howe. This one gives the former *Who* companion a thorough grilling and is intercut with some strange *Alice in Wonderland* inspired links. The only thing that mars the *Myth Makers* series is the lack of clips, but at the price the BBC charge for them, it's hardly surprising there aren't any!

Cybercon II takes place in London on November 24th. Details: 36 Alexandra Road, London SW19 7JZ. (Enclose an sae).

Lucky reader **Dave Sargent,** who lives in South West London, won the BSB Satellite Dish competition we ran in **DWM** Issue 163!

Finally, a quick tip of the hat to fellow editor Euan Peters, now embarking on a ***Star Trek: The Next Generation*** title at **Marvel UK.** Shades of *Doctor Who Weekly*. . .

BEYOND THE TARDIS

***Doctors*: Tom Baker** is currently filming *Selling Hitler*, a four part black humoured series being made by Euston Films for the ITV network which is loosely based on the Hitler diaries furore of a few years back. The shoot is due to complete at the end of November. In the meantime we can enjoy his performance as Puddleglum, one of the Marshwiggles in *The Chronicles of Narnia* and you may have seen him in **Douglas Adam**'s interactive *Hyperland* on BBC2 on September 21.

National Cot Death Appeal Week this year was launched by **Colin Baker** in Covent Garden a couple of months ago where he released 2,000 sponsored balloons in memory of the 2,000 dying each year for no apparent reason. As always the *Foundation for the Study of Infant Deaths* is mainly reliant on public donations which are always gratefully received at 35 Belgrave Square, London SW1X 8QB. In our **DWM 165** report about Colin's tour in *The Spider's Web,* there was one date still to be confirmed which now has been and this is the Pavilion Theatre, Bournemouth for week commencing November 12 [Box office telephone (0202) 297297].

Sylvester McCoy, assisted by a Dalek and a Cyberman, helped open the First International Robot Olympics on September 27th in Glasgow.

***Companions*:** *Death and the Tango* by John Fletcher is the latest piece of radio drama undertaken by **Maureen O'Brien.** In this Radio 3 comedy she played the parts of Celia and Grace.

Deborah Watling's tour of *Wife Begins at Forty* (as predicted in **DWM 165**) alongside Jack Douglas and Bruce Montague runs until the beginning of December. It has already visited Taunton, St Helens and Hanley and moves on to the following venues [Box Office telephone numbers]: Oct 22 Theatre Royal, *Margate* [(0843) 221913]; Oct 29 Empire, *Liverpool* [(051) 709 1555]; Nov 5 – Pomegranate, *Chesterfield* [(0246) 232901]; Nov 12 – Derngate, *Northampton* [(0604) 24811]; Nov 19 – Pavilion, *Bournemouth* [(0202) 297297]; and Nov 26 – Theatre Royal, *Wakefield* [(0924) 366556].

The loss of *Doctor Who* does not seem to have upset Sophie Aldred's career unduly as she is currently back on our screens presenting the latest series of *Corners*.

***Writers*:** A drama serial based on the recent Guinness fraud case concentrating on the rise and fall of Ernest Saunders is being written for the BBC by Stephen Wakelam under the producership of **Louis Marks,** one of the most intelligent script writers *Doctor Who* has ever had.

Bob Baker, who along with **Dave Martin** scripted many *Doctor Who* tales during the Pertwee and Tom Baker years, has written *The Jazz Detective* for HTV, a two hour drama which was shot in Bristol during July about (you've guessed it) a jazz musician who turns sleuth after becoming involved in a murder.

Steve Gallagher (writer of *Warriors' Gate* and *Terminus*) has adapted *Chimera* from his own novel for production by Zenith into a four part series for Anglia TV. A location shoot in London and Yorkshire was completed in the Summer and post production work is now taking place.

***Directors:* Waris Hussein** was horrified by a recent screening of his film *Onassis* by London Weekend Television when he found that the company had taken it upon itself to cut out the first forty-five minutes for no other reason than filling a time slot. In a letter to *Screen International* magazine, he said. "Actors like Anthony Quinn were reduced to walk-ons, and the script by David Seidler. . . was opened to ridicule". Apparently, unlike the USA, no protection exists in the UK for directors against this sort of abuse.

Reporters this issue: John Freeman, Mark Duncan. Who's America *by Mark Gasper,* Beyond the TARDIS *by Dominic May.*

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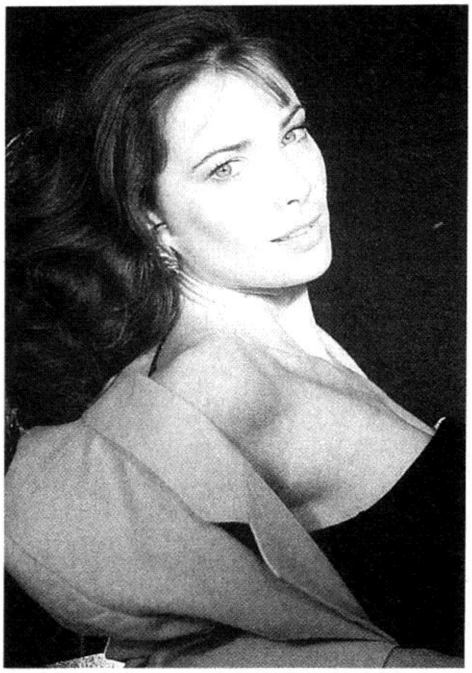

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Nicola

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NC2 Reclining Orange Suit
NC3 Nicola Bryant White Jacket
NC4 Nicola Profile Green Boob Tube
NC5 Nicola Bryant Close-up

Colin

NC6 Colin as the Doctor Close-up
NC7 The Sixth Doctor Portrait
NC8 Serious Pose B+W Portrait
NC9 Colin Smiling B+W Portrait

Colin & Nicola

NC10 Back to Back Formal Dress
NC11 Landscape Portrait Formal Dress
NC12 Nicola and Colin As Peri & the Doctor
NC13 Nicola and Colin Classic Close Up

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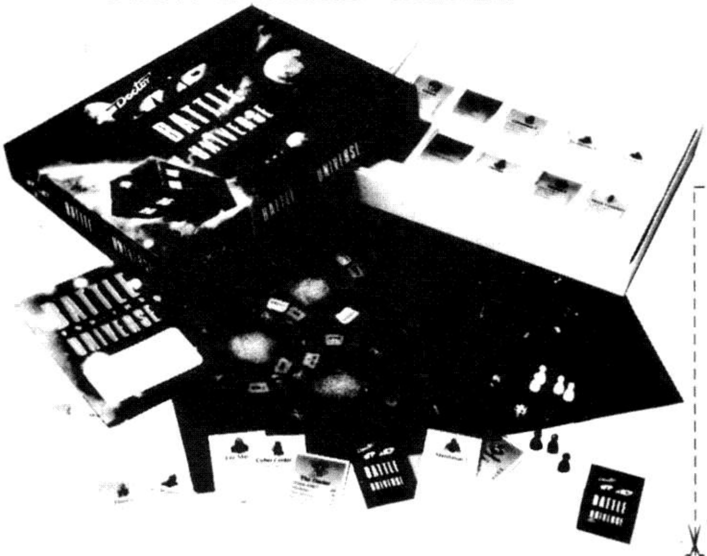

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TARDIS FILLERS

WHO
DALEKS
Dr. WHO AND THE
DA

David Howe and Paul Travers assess the *Who* merchandise that came your way in 1990 – plus some of what's to come in 1991. . .

With no new *Doctor Who* from the BBC this year, you'd have thought there would be a slow decline in the merchandise market. So far, there is little indication of this, which is perhaps some indication of the lasting popularity of the programme. W H Allen, for example, seem to be doing particularly well from recent book releases to the extent that some runs have sold out completely. Doctor Who is enjoying a wave of revival and appreciation aided by BBC Video releases and, more recently, British Satellite Broadcasting.

Unfortunately it's still early days for BSB and their audience is nowhere near that of the BBC (yet!). Consequently, orders within the retail trade for general *Who* merchandise – such as the **Dapol** figure range and the **Games Team**'s fun *Battle for the Universe* game – are not what they would have been if a new season was in the tv schedules, a strong selling point these days for any licensed merchandise. This must be galling for BBC Enterprises, who license the programme, since royalties on *Who* related material have long been a fairly significant part of the company's income.

The steady flow of new merchandise this year has mainly been generated by a few bastions of the *Who* market, aimed specifically at the fan market, with very little new or innovative items.

THE TOYS. . .

Dapol continued to expand their range of *Doctor Who* characters but with many, many promises of merchandise still unfulfilled. We have not seen the 12″ dolls, we have not seen a correct TARDIS console and we have not seen the *Who*mobile. What we have seen is an Ace figure, an Ice Warrior, a two-armed Davros (withdrawn at the insistence of John Nathan-Turner and BBC Enterprises and a correct, one-armed version on the shelves in its place) and yet another colour variation Dalek, this time grey with black spots.

Dapol's plans for this Christmas include packs of monsters (a Cyberman, and Ice Warrior and Mel, perhaps?) both Tom Baker and Jon Pertwee figures and the long awaited re-issue of the Louis Marx 4″ Dalek, last seen in the shops in 1965. Personally, I'll believe these when I see them! The figures on the whole are allright, but suffer a little from poor likenesses, compounded by the use of a photograph from the tv series of what the model *should* look like on the packaging. David Boyle, Dapol's Managing Director, remains adamant that "We're not making exact models – we could do that if we wanted to, just look at our railway models. We're making figures for the toy market based on the *Doctor Who* characters."

Dapol, like the Games Team, are also suffering from the lack of new *Who* and plans have changed accordingly. In retrospect however, I feel that if Dapol had launched their range back in 1988 with the Seventh Doctor, Daleks, Cybermen and K-9, their position would now be a lot stronger.

THE VIDEOS. .

BBC Video also made mistakes with its releases of *Doctor Who* on sell-thru in previous years – editing stories, no reference to fan favourites, which are still, I would argue, a strong indicator of popular choice. Times have changed however, such that the *Who* releases this year have been completely overhauled, with even more vintage material appearing on video. Despite the highly controversial and indefensible price of £19.99 for two tapes, this year's choices must be applauded. If only they would keep their scissors away and resist the temptation to tinker then these tapes would truly be 'original and unedited black and white recordings'.

Those available in Britain this year are as follows: *The Brain of Morbius, The Five Doctors, The Web Planet, The Dominators, The Dalek Invasion of Earth, The Mind Robber, An Unearthly Child* and *The War Games.* It's good to see a new version of *Morbius* at last and *The Mind Robber* still rates as one of my favourite stories.

The BBC Videos are being released in Australia – catch our regular news items on the dates. In the United States and Canada, the releases are coming much slower, much to the chagrin of fans there. Let's hope **BBC Lionheart** arrange a deal soon on this, although some distributors have claimed there is 'no market' for *Doctor Who.* I can already hear over ten thousand readers screaming with rage at this comment. . .

Reeltime Pictures have not been idle either, with four more *Myth Maker* interview tapes on sale. Script Editor and writer Victor Pemberton fills the gap

in the range of titles by becoming Number Eleven and an amusing little tape it is. Colin Baker became *Myth Maker* Number Nineteen in a tape recorded mainly on the location for *Mark of the Rani.* Unfortunately, while the content is good, the tape is marred by the intrusion of the linking story. I like the twist at the end though.

Actor David Banks comes in at Number Twenty with thoughts and comments on *The Ultimate Adventure* stage play and all things Cyber. John Nathan-Turner's interview should also be on sale by now and finally, and completely unbiasedly, Mary Tamm arrives, a completely brilliant tape which has everything anyone could ever want. A charming interviewee, superb locations, masterful camera-work . . . I wonder who the director was? Plug over.

THE BOOKS. . .

The steadfast rock of *Doctor Who* publishing, **W H Allen,** have not publised quite as many titles this year as perhaps they could. The attempts to sell the range off at the beginning of the year meant the loss of a couple of month's titles and also the re-scheduling of others due to assorted problems. The Titles that did go on sale were: *The Happiness Patrol, The Space Pirates, Planet of Giants, Mission to Magnus, Remembrance of the Daleks, Ghost Light,* and *Survival,* with *The Curse of Fenric* and The Pescatons now the only two books in the pipeline for a 1990 release. *Remembrance* and *Ghost Light* are probably two of the best ever titles to have been published under the *Doctor Who* banner, while *Mission to Magnus* is probably the worst!

The Cybermen (with new colour photographs sneaked in) and *25 Glorious Years* are now out in paperback and you may also have noticed re-prints of earlier books with new jackets (matching the BBC Video releases). I was disappointed to see that except for *An Unearthly Child* the first few are not actually re-prints inside, but old editions of the books simply re-jacketted. A good way to clear out the warehouse, methinks.

Marvel Comics brought us a rather superior collection of Abslom Daak comic strips from **DWM** and **Picadilly Press** released volume L-R in David Saunders' interminable *Encyclopedia of Doctor Who.*

THE SOUNDS. . .

Following the success of the initial tapes released in the Cyber Archives series (based on the *Cybermen* book from **Who Dares**) David Banks' **Silver Fist** label has continued the range with two new tapes: *The Cyber-Nomads* and *The Ultimate Cyberman.* This brings the series up to date with the inclusion of *Silver Nemesis* on the latter tape. As well as these, the interview tape *The Ultimate Interview* (David Banks talking to Colin Baker) also went down well and so it has been followed by *Who's the Real McCoy,* an interview with Sylvester McCoy and *Pertwee in Person,* not surprisingly an interview with Jon Pertwee. All three tapes are entertaining and interesting but are let down (particularly McCoy's) by poor sound reproduction – in the case of the Seventh Doctor because the interview was recorded in an echoey dressing room, complete with unplanned (but quite amusing) interruption by a cleaner.

Tape interviews cater for areas of fandom that are not often considered – people who can't afford a video, live too far away from conventions and also who may be blind or partially sighted. David has narrated many a talking book and so is well aware of the benefits of the tape. Hopefully he will continue the series and allow more people the enjoyment of listening to their favourite tv actors.

Other musical items came to us courtesy of **Metro Music International.** *Variations on a Theme* was a title of a much hyped record containing four renditions of the *Doctor Who* theme by Mark Ayres (two versions), Dominic Glynn and Keff McCulloch. Despite that hype (a square CD indeed!) the record is very good and a worthy addition to anyone's collection. Mark Ayres' fans will also be interested in *Myths and Other Legends,* also from Metro Music, which mainly features music from Reeltime Pictures' *Myth Makers* video series and also contains some demo tracks recorded to convince the *Doctor* ▶

DOCTOR WHO ROLE PLAYING BY POST

In 1985, the American gaming company FASA released their version of a *Doctor Who* role playing game, in which players could take on the role of Time Lords and companions. Thrown into all manner of adventures which could be acted out in a style similar to *Advanced Dungeons and Dragons* or *Warhammer,* the basic game comprised of three books; two for players' use, one for the game organiser and a pair of dice. Over the next couple of years, several booklets were published to support the game (some without BBC approval), which included information manuals on monsters such as the Daleks and the Cybermen, the Master, as well as specific role playing 'scenarios'.

An inspired idea for a role playing game, the product's poor presentation meant it failed to capture the imaginations of either Who fans or role players. FASA no longer produce the game but enthused by its concepts, gamer Ian Miller has gone on to create his own adventures, all of which contain elements of the programme. Over the years, he's been angered by the press the game has had. "It's not perfect," he says, "but all anyone seemed to do was slag it off."

Determined to get *Doctor Who* role playing right, he's now produced his own Play By Mail (PBM) game based on the FASA game. A non-profit making organisation, Ian aims to show everyone who condemned the *Doctor Who* rpg that they made a grave error in judgement and show that the game, in its regenerated form, is alive and well. The game is now fully tested and ready to run.

For more information contact: Ian Miller, 45 Meadowmead Avenue, Regent's Park, Southampton SO1 4LW. (For another view of the game, see Kin Ming Loi's letter on the subject in ***DWM Issue 152).***

◀ *Who* production office that Mark could actually write music for a tv programme.

THE BITS AND BOBS!

Teething problems seriously delayed the release of **WhoBase Seven,** a computer database for recording information about any pursuit – comics, records and tv programmes. The database features sample *Who* information on it, runs on IBM compatible machines (with a minimum of 448K RAM) and from what we've had in these offices so far – the current date for release was set back to early October – is a very 'user friendly' programme and a definite aid to anyone keen to document any tv series. More importantly, all the information stored can be changed so the only person who really makes mistakes about the title of *The Edge of Destruction,* for example, is the user!

Fans of Sophie Aldred, Sylvester McCoy, Colin Baker and Nicola Bryant will have been eagerly snapping up the **Mediaband** photographs. Taken at private sessions, these glossy prints are a must for fans of the actors and actresses concerned, although I'm not sure of their *Doctor Who* relevance. Of more interest are the location photographs taken by ace photographer Steve Cook (excuse the pun) which are also available from Mediaband. All the photos are available in several sizes, including posters.

One surprise piece of merchandise was the *Battle for the Universe* board game from the **Games Team,** who also produce the top-selling *A Question of Sport* game. Reviewed in **Issue 162,** it has been a long time since the last board game was released and it is good to see that the popularity is still there. Talking of games, there's also the Broadsystem telephone lines but, as previously stated, you should *not* play these without the permission of the person playing the telephone bill. Reaction to these has been subdued – perhaps no one's actually completed the adventure in the Dalek city?

Other assorted items include the *Doctor Who* binders, logo patch and badges, and question mark badges from **John Fitton,** some knitting patterns based on Andrew Skilleter's artwork from **Hard Graphed** and a selection of garish T-shirts from **Levendis.** A new range of T-Shirts for Australian sale only is now also on the market down under and in the United States, the **Friends of *Doctor Who*** have released a range of merchandise for fans which includes T-Shirts and coffee mugs. Finally, from Australia, we have some Galafrey wine, imported by **Drinkx plc.** At the risk of angering our massive following amongst wine drinkers, I'd comment that it's a good wine to go with meals or knocking back at the good *Doctor Who* weekend party – if a little pricey. I am assured that the bottle is not bigger on the inside!

CONTACTS

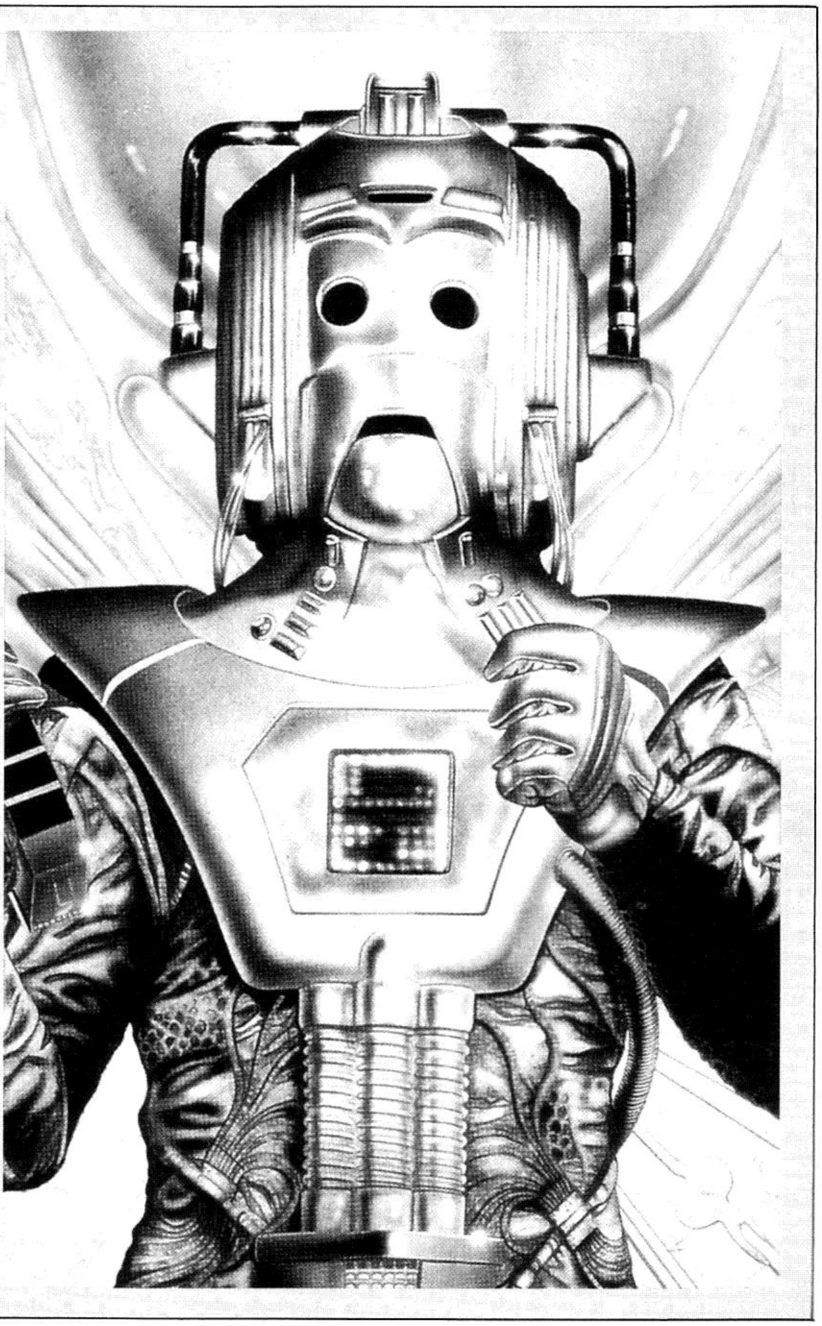
World Licences

Novelisations: W.H. Allen plc, 26 Grand Union Centre, 338 Ladbroke Grove, London, W10 5AH
Model Figures: Dapol Models Limited, Overmill, Winsford, Cheshire, CW7 1HW
***Battle for the Universe* Game:** The Games Team Limited, Revenue Chambers, St. Peter's Street, Huddersfield, HD1 1DL
TARDIS Telephone: Holdcourt, P1/125 Park Road, London, NW6 7JS
Regular Magazine and Graphic Novels: Marvel Comics Limited, Arundel House, 13/15 Arundel Street, London, WC2R 3DX.
Abslom Daak, *Variations on a Theme, Black Light II*: Metro Music International, Unit 2211, Station House, 49 Greenwich High Road, London, SE10 8JL

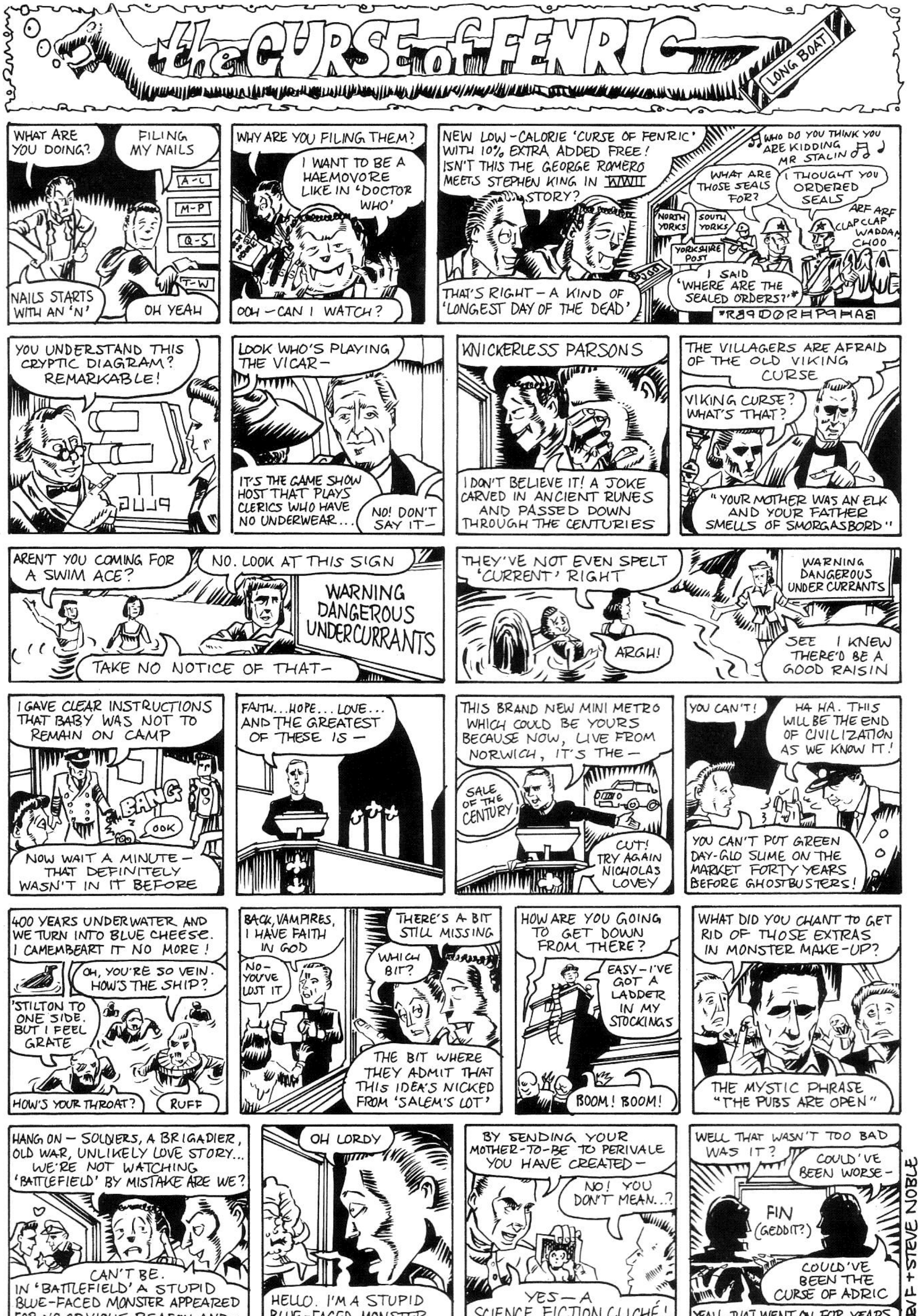
United Kingdom

Plastic static Dalek and Cyberman miniatures: Games Workshop, Chewton Street, Hilltop, Eastwood, Nottingham, NG1 7DL. The original FASA metal figures – and the game – can still be found in game shops.
Current UK *Doctor Who* logo badges and patches: John Fitton, 1 Orchard Way, Hensall, Goole, North Humberside, DN14 0RT.
John has a new catalogue (Christmas Catalogue Number Four) now available, Tel: 0977 661048
Knitting Patterns: Hardgraphed, 41 Edward Street, Dunstable, Bedfordshire, LU2 1HE
T-Shirts: Levendis Enterprises Limited, 718-719 Tudor Estate, Abbey Road, Park Royal, London, NW10
'?' Jumper Pattern Kit: Readicutt Wool Co. Ltd, Terry Mills, Ossett, West Yorkshire, WF5 9SA
Plastic assembly kits (Daleks, Davros, Cybermen etc): Sevans Models, 93 Newton, Trowbridge, Wiltshire, BA14 0BE. Still the best models of *Who* monsters available.
Telephone Game and quiz: Broadsystems Limited.

Non-Licensed, but strangely connected
Drinkx 'Galafrey' Wine, 406-408 Merton Road, London SW18 5AD.



SOON TO BE RELEASED IN ITS COMPLETE FORM, COMIC ASSASSINS KEV F & STANTON SEE JUST WHAT WAS MISSING FROM


the CURSE of FENRIC
LONG BOAT
WHAT ARE YOU DOING?
FILING MY NAILS
A-L
M-P
Q-S
T-W
NAILS STARTS WITH AN 'N'
OH YEAH
WHY ARE YOU FILING THEM?
I WANT TO BE A HAEMOVORE LIKE IN 'DOCTOR WHO'
OOH — CAN I WATCH?
NEW LOW-CALORIE 'CURSE OF FENRIC' WITH 10% EXTRA ADDED FREE! ISN'T THIS THE GEORGE ROMERO MEETS STEPHEN KING IN WWII STORY?
THAT'S RIGHT — A KIND OF 'LONGEST DAY OF THE DEAD'
♫ WHO DO YOU THINK YOU ARE KIDDING MR STALIN ♫ ♪
WHAT ARE THOSE SEALS FOR?
I THOUGHT YOU ORDERED SEALS
ARF ARF CLAP CLAP WADDAM CHOO
NORTH YORKS
SOUTH YORKS
YORKSHIRE POST
I SAID 'WHERE ARE THE SEALED ORDERS?'*
YOU UNDERSTAND THIS CRYPTIC DIAGRAM? REMARKABLE!
PLUG
LOOK WHO'S PLAYING THE VICAR —
IT'S THE GAME SHOW HOST THAT PLAYS CLERICS WHO HAVE NO UNDERWEAR...
NO! DON'T SAY IT —
KNICKERLESS PARSONS
I DON'T BELIEVE IT! A JOKE CARVED IN ANCIENT RUNES AND PASSED DOWN THROUGH THE CENTURIES
THE VILLAGERS ARE AFRAID OF THE OLD VIKING CURSE
VIKING CURSE? WHAT'S THAT?
"YOUR MOTHER WAS AN ELK AND YOUR FATHER SMELLS OF SMORGASBORD"
AREN'T YOU COMING FOR A SWIM ACE?
NO. LOOK AT THIS SIGN
WARNING DANGEROUS UNDERCURRANTS
TAKE NO NOTICE OF THAT —
THEY'VE NOT EVEN SPELT 'CURRENT' RIGHT
WARNING DANGEROUS UNDER CURRANTS
ARGH!
SEE I KNEW THERE'D BE A GOOD RAISIN
I GAVE CLEAR INSTRUCTIONS THAT BABY WAS NOT TO REMAIN ON CAMP
BANG
OOK
NOW WAIT A MINUTE — THAT DEFINITELY WASN'T IN IT BEFORE
FAITH... HOPE... LOVE... AND THE GREATEST OF THESE IS —
THIS BRAND NEW MINI METRO WHICH COULD BE YOURS BECAUSE NOW, LIVE FROM NORWICH, IT'S THE —
SALE OF THE CENTURY
CUT! TRY AGAIN NICHOLAS LOVEY
YOU CAN'T!
HA HA. THIS WILL BE THE END OF CIVILIZATION AS WE KNOW IT!
YOU CAN'T PUT GREEN DAY-GLO SLIME ON THE MARKET FORTY YEARS BEFORE GHOSTBUSTERS!
400 YEARS UNDERWATER AND WE TURN INTO BLUE CHEESE. I CAMEMBEART IT NO MORE!
OH, YOU'RE SO VEIN. HOW'S THE SHIP?
'STILTON TO ONE SIDE. BUT I FEEL GRATE
HOW'S YOUR THROAT?
RUFF
BACK, VAMPIRES, I HAVE FAITH IN GOD
NO — YOU'VE LOST IT
THERE'S A BIT STILL MISSING
WHICH BIT?
THE BIT WHERE THEY ADMIT THAT THIS IDEA'S NICKED FROM 'SALEM'S LOT'
HOW ARE YOU GOING TO GET DOWN FROM THERE?
EASY — I'VE GOT A LADDER IN MY STOCKINGS
BOOM! BOOM!
WHAT DID YOU CHANT TO GET RID OF THOSE EXTRAS IN MONSTER MAKE-UP?
THE MYSTIC PHRASE "THE PUBS ARE OPEN"
HANG ON — SOLDIERS, A BRIGADIER, OLD WAR, UNLIKELY LOVE STORY... WE'RE NOT WATCHING 'BATTLEFIELD' BY MISTAKE ARE WE?
CAN'T BE. IN 'BATTLEFIELD' A STUPID BLUE-FACED MONSTER APPEARED FOR NO OBVIOUS REASON AND —
OH LORDY
HELLO. I'M A STUPID BLUE-FACED MONSTER...
BY SENDING YOUR MOTHER-TO-BE TO PERIVALE YOU HAVE CREATED —
NO! YOU DON'T MEAN...?
YES — A SCIENCE FICTION CLICHÉ!
WELL THAT WASN'T TOO BAD WAS IT?
COULD'VE BEEN WORSE —
FIN (GEDDIT?)
COULD'VE BEEN THE CURSE OF ADRIC
YEAH — THAT WENT ON FOR YEARS
KEV F + STEVE NOBLE

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United States (please add $3 US postage per order): Dapol USA, PO Box 45126, St. Louis MO 63145 USA.
Australia (please contact for Australian prices and postage ***before*** sending any payments): Galaxy Bookshop, 2033 Castlerrach Street, Sydney 2000, Australia.
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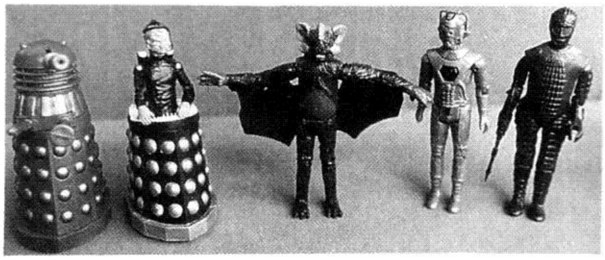


BRIEF ENCOUNTERS

I live in France and often visit Paris where one of my favourite haunts is a small inn called *L'Auberge du Pont Romain* on the Ile de Cité. There is nothing remarkable about the auberge, there must be hundreds almost identical to it around. Almost but not quite. For despite its expresso coffee-making machine and all the other accoutrements of our day and age the auberge has an atmosphere which I find unique. It reeks of history. Perhaps it is the oak beams or the old fireplace which gives me this feeling of timelessness, even though the mantle piece is laden with pennants, trophies and photographs of a leading Parisian football club.

Anyway, about the middle of last October I popped in for a glass of Medoc, one of my favourite wines, and was just about to order it when a voice behind me said, "Ah, Lucarotti, you'll take this one with me, I trust". The voice was unmistakeable and when I turned to face the Doctor he smiled at me.

"Remember all this?", he asked with a gesture at our surroundings. "Fifteen ninety-something and those two young bloods, Gaston de-Whatshisname and that other one, the Huguenot fellow". I remembered all too well. Gaston was the Huguenot, Simon Duval, the Catholic. But I knew better than to correct him. "So what'll it be?" he asked. "A M-Medoc", I stammered. "Deux Medocs", he said to the waiter as we sat at a table.

"What are you doing here?" I blurted.

"Visiting you", he replied.

"But the Time Lords retired you ages ago". The waiter served our wine and the Doctor clinked my glass with his.

"Mustn't lose touch with old friends", he replied with a wink and sipped his wine. I took a big swig of mine.

"No, no. This is impossible", I pointed at his face and wagged my fore-finger. "You are a figment of my imagination".

"As, no doubt, is the place we're sitting in now", the Doctor observed dryly, raising his glass to the light to study the colour of the wine. "Fifteen ninety-seven was a terribly good year as well. Marvellous bouquet".

"I wouldn't know. I wasn't around". I felt crushed.

"Shame", the Doctor shrugged and then asked brightly "Not thinking of going to Samarkand, are you?".

"No", I was bemused. "Should I be?"

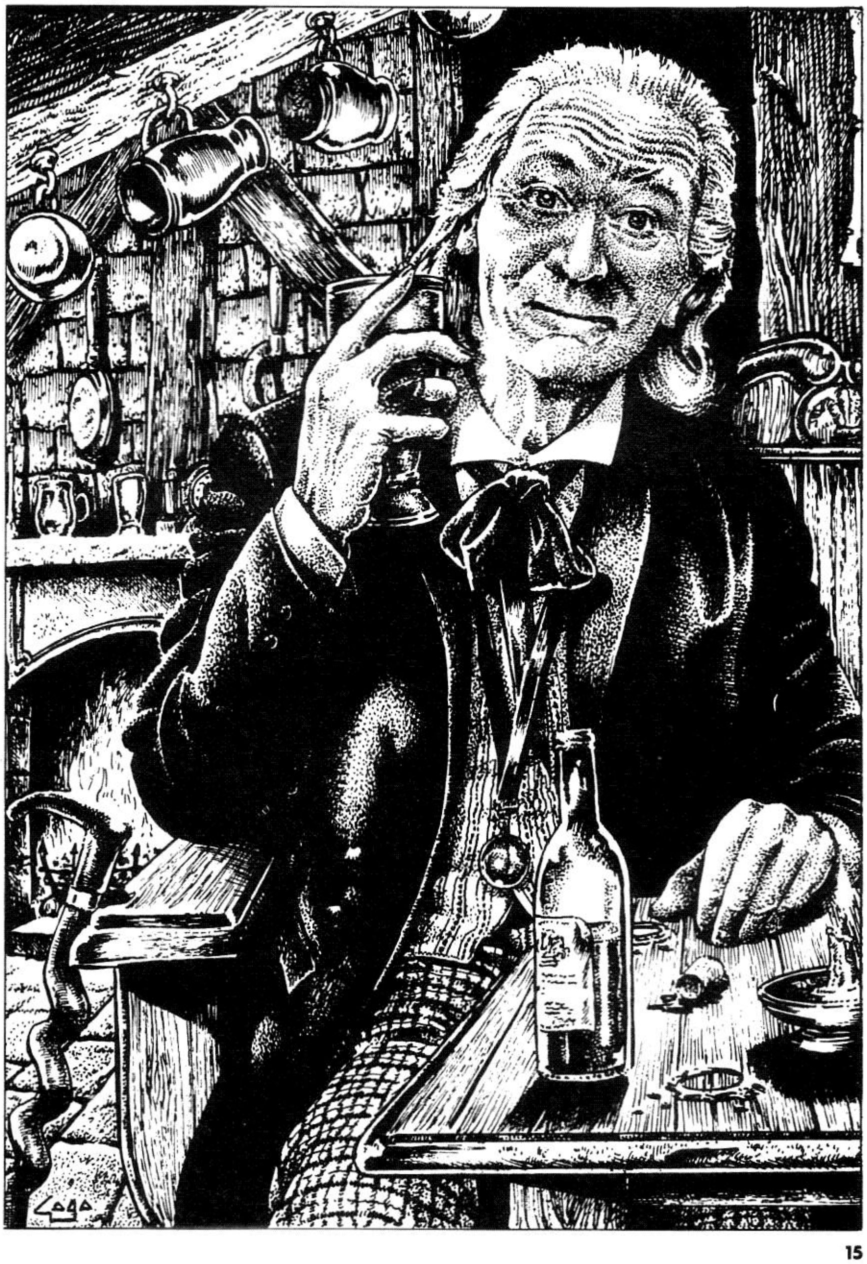
"Well, I can always sneak out of you-know-where and come to where-you-are as long as we've both been there together. You can get me there, you see. D'you understand?"

"Let me work on it", I closed my eyes momentarily and when I reopened them the Doctor was gone. As was his glass. Obviously, for some strange reason I had temporarly freaked out. I called the waiter and asked for my bill.

"It was paid, monsieur", he replied, "by the little old man with the long grey hair who just left".

I am planning my trip to Samarkhand.

John Lucarotti



THOSE RadioTimes

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Brian J. Robb delves into the *Radio Times* archive and details the William Hartnell' coverage. . .

The debut of *Doctor Who* in the *Radio Times* was very quiet, the emphasis was on mystery, deliberately not giving anything away about the new series, other than making sure the reader knew that anything could happen. The original half-page feature, accompanied by a photo of William Hartnell, set the scene by explaining: "The four travellers are liable in subsequent stories to find themselves absolutely anywhere in time – past, present, or future. The whole cosmos is their oyster." The actual billing on the programme listings pages was no more revealing, being little more than a cast list, lacking the now familiar teaser. Thus it was an audience with few expectations who tuned in on that first Saturday evening.

In the Sixties' it must be stated, the *Radio Times* adopted a different approach to the listings and feature information. The magazine was segmented by days of the week. Each of the day sections had full listings for BBC1 (BBC2 didn't exist in 1963) and the BBC radio channels, with a couple of pages used to highlight new programmes, or those of special interest that week, with several mini-features to a page. Most were illustrated with a photograph or occasionally a line drawing, with a couple of paragraphs on each programme.

Doctor Who was very well treated in it's first few years, with a feature on these pages for every story of Hartnell's era, with the odd exception of *The Daleks,* perhaps indicating the Corporation's low expectations of that serial in particular. With no picture of either the monsters or the Doctor, the viewer was left with mothing more than the one third page feature to set the scene: "The opening episode finds the travellers in a world which is, if possible, even weirder and less friendly than the one they've just left."

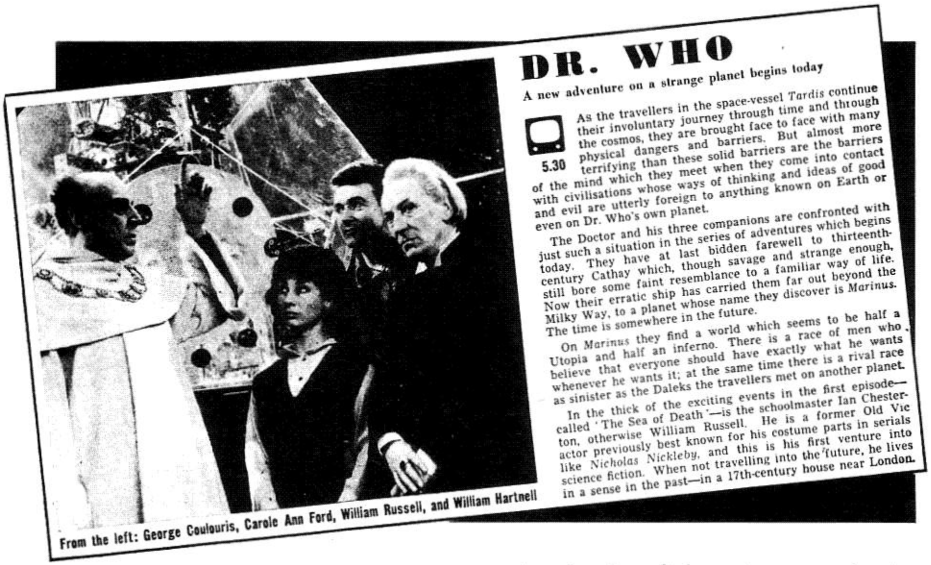
The Edge of Destruction provided an opportunity to recount the first two stories and the basic premise of the series – part of a continuing attempt to garner new viewers. The returning monster wasn't a concept yet used by the *Doctor Who* production team (at least, not until the reaction to *The Daleks* became clear) so it was no surprise for the *Radio Times* to claim: "The travellers, in alliance with the Thals, have destroyed the Daleks for good."

The educational slant that Sydney Newman hoped the show would have was still being aimed for, although the first BEM (Bug Eyed Monster) story had been broadcast and the response was phenomenal. Hence *Marco Polo* strolled onto the front cover in full colour and the excellent group photo must've been instrumental in bringing new viewers to the show. Inside, this was the first story to have an introduction with the programme billing, listed after the cast, not before as now: "The Tardis has landed on the roof of the world, but which world and when?"

By this stage, *Doctor Who* was becoming a regular on the Radio Times letters page. Janet F. Harris, aged seventeen was first into print. "Since the first episode I have watched *Dr Who* with great intensity," she began, and went on to say that the character of Ian Chesterton (or Chesterfield, as Hartnell's Doctor would have us believe in the first episode of *The Daleks*) voices her reaction of "impossible" to events that happen, but the Doctor refutes such reactions with a "credible explanation". This positive comment brought further reaction from other viewers not all as positive, focussing on the Daleks. Lillian Roberts from Chorley was particularly disparaging. Under the heading 'Boo to Doctor Who' she said: "May I respectfully suggest that Janet F Harris needs her head examining? Several members of our form (the Sixth) have to watch *Doctor Who* with younger brothers and sisters, and all agree that after *Steptoe and Son* it is the funniest programme on television. The Daleks, which looked like salt and pepper pots with knobs on, and had voices like a bad telephone, were hilarious. 'Then-this-is-the-end-of-the-Daleks', at which their suckers sagged, left me in fits of laughter. There is nothing realistic about this serial. Even the acting is hammy, and it does not deserve the name of 'science fiction'." With a reaction like that, it's a wonder the Daleks managed to catch on at all!

CONTINUED COVERAGE

Coverage continued, with *The Keys of Marinus* promising to introduce "a race as sinister as the Daleks." With this story some behind the scenes articles began, concentrating on the cast and beginning with a mini-biography of William Russell. *The Aztecs* warranted another half-page feature, including a biography of Jacqueline Hill and a month



DR. WHO

A new adventure on a strange planet begins today

5.30

As the travellers in the space-vessel *Tardis* continue their involuntary journey through time and through the cosmos, they are brought face to face with many physical dangers and barriers. But almost more terrifying than these solid barriers are the barriers of the mind which they meet when they come into contact with civilisations whose ways of thinking and ideas of good and evil are utterly foreign to anything known on Earth or even on Dr. Who's own planet.

The Doctor and his three companions are confronted with just such a situation in the series of adventures which begins today. They have at last bidden farewell to thirteenth-century Cathay which, though savage and strange enough, still bore some faint resemblance to a familiar way of life. Now their erratic ship has carried them far out beyond the Milky Way, to a planet whose name they discover is *Marinus*. The time is somewhere in the future.

On *Marinus* they find a world which seems to be half a Utopia and half an inferno. There is a race of men who believe that everyone should have exactly what he wants whenever he wants it; at the same time there is a rival race as sinister as the Daleks the travellers met on another planet.

In the thick of the exciting events in the first episode—called 'The Sea of Death'—is the schoolmaster Ian Chesterton, otherwise William Russell. He is a former Old Vic actor previously best known for his costume parts in serials like *Nicholas Nickleby*, and this is his first venture into science fiction. When not travelling into the future, he lives in a sense in the past—in a 17th-century house near London.

From the left: George Coulouris, Carole Ann Ford, William Russell, and William Hartnell

later *The Sensorites* appeared, with a brief paragraph promising the travellers would have "one of their strangest adventures yet."

It was July 1964 before anything resembling an adequate biography of William Hartnell appeared – a short but interesting piece, accompanied by three photographs: one as the Doctor, one from *The Army Game* and one as himself. The half page article suggested that before *Doctor Who*, Hartnell's appearance in the film *The Sporting Life* paved the way for his casting as the time traveller. The old Yorkshire man he was playing may have influenced the development of the character of Doctor Who. "I've wanted for years to do something like this," Hartnell comments, "and I've never been happier." After mentioning that Hartnell had once been Bud Flanagan's understudy the piece finished by saying: "Unlike most actors he doesn't have to worry about the future. He's living in it."

While major features, such as lengthy interviews or in depth previews, were generated by the *Radio Times* editorial staff, most of the programme previews were written by members of the production team, usually the producer or script editor. *Doctor Who* was no different, and it is believed that David Whitaker contributed many of the mini-features. Some stylistic points recurred in the writing of the pieces, suggesting that they were mostly written by one person – and "a strange gentleman of uncertain age" rapidly became a standard *Radio Times* description of Hartnell's Doctor.

The second season of *Doctor Who* in October 1964 was introduced in the *Radio Times* with a magnificent full page feature, heavily illustrated with pictures from the first series. Under the heading 'The Return of Doctor Who' a collection of photos from *An Unearthly Child, The Daleks, The Sensorites, The Reign of Terror* and, the first new story, *Planet of the Giants* appeared. The article by Michael Williams recapped the first story, and commented on the "national fame and popularity" of the Daleks, preluding the coming Dalek Christmas. The production team had obviously thought again since February when they had pronounced the Daleks dead: "Dr Who knows one thing. He has not seen the last of the Daleks. Certainly he has destroyed them; but Tardis can travel anywhere in time, so he is quite likely to come up against them again several centuries before their extinction, and the battle can be joined anew. For the rest, all time is open to the questing Tardis."

Planet of the Giants opened the new season, but that story was overshadowed by the end of November when *Doctor Who* once again swept onto the cover in a magnificent photo montage of the Daleks gliding around Trafalgar Square and over Tower Bridge.

The article entitled 'The Daleks are Here!' revealed that since the debut of the 'motorised dustbins' the BBC had received over one thousand letters asking to buy Daleks, and the magazine programme *Blue Peter* has shown a Dalek hungry audience how to build one, no doubt from a squeezy liquid bottle and sticky back plastic. The *Radio Times* warned: "Currently the Daleks are multiplying like rabbits for Christmas, when Dalek books, badges, sweets and both small battery powered and full size children powered versions are due in shops." By December Dalek creator Terry Nation appeared for the first of several occasions in the magazine – and promptly delivered very quotable quotes ▶

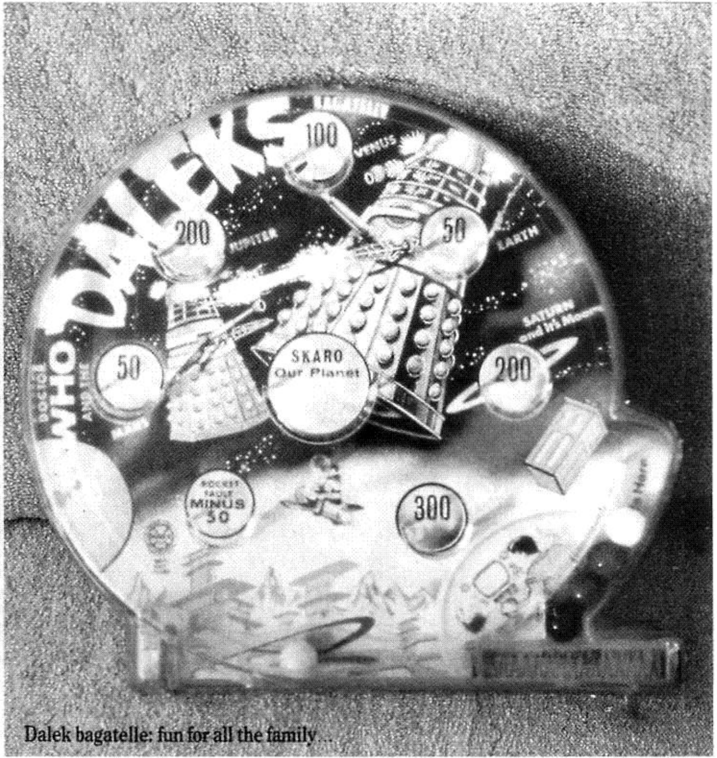
The *Radio Times* can hardly be criticised for promoting the Daleks – the BBC must have been making a small fortune out of the things, not to mention their creator, Terry Nation. In the mid-Sixties, there was a host of material available for the dedicated Dalek lover. For book readers there was of course David Whitaker's splendid novelisation of *The Daleks,* (better known as ***Doctor Who in an exciting adventure with the Daleks***), first printed by Muller in 1964, with a paperback edition from Armada following swiftly in 1965. The pepperpots had their own comic strip in ***TV21*** (Century 21 Publishing Issues 1–104) which you might read in your **Dalek playsuit** (Scorpion Automotives, 1964), your feet in **Dalek slippers** (Furness Footwear, 1965). You could also read ***The Dalek Book*** (Panther Books/Souvenir Press, 1964) or try ***The Dalek World Book*** from the same publisher. Suitably inspired, you could then proceed to ***Paint and Draw the Film of* Doctor Who *and the Daleks*** (Panther Books, 1965) or, for the more cereberal perhaps, have some fun with **Dalek Action paint 'n' Puzzle Book** (Panther again, 1966).

Even when painting the things got boring there were still plenty of toys to play with: the **Tricky Action Dalek** (Louis Marks 1964/5 in silver or black); the **Dalek Glove Puppet** (Chad Valley, 1965), **The Mysterious Clockwork Dalek** (Cowan de Groot, 1965) or perhaps take out the neighbourhood cat with the **Dalek Astro Ray Pistol** (Bell Toys, 1965).

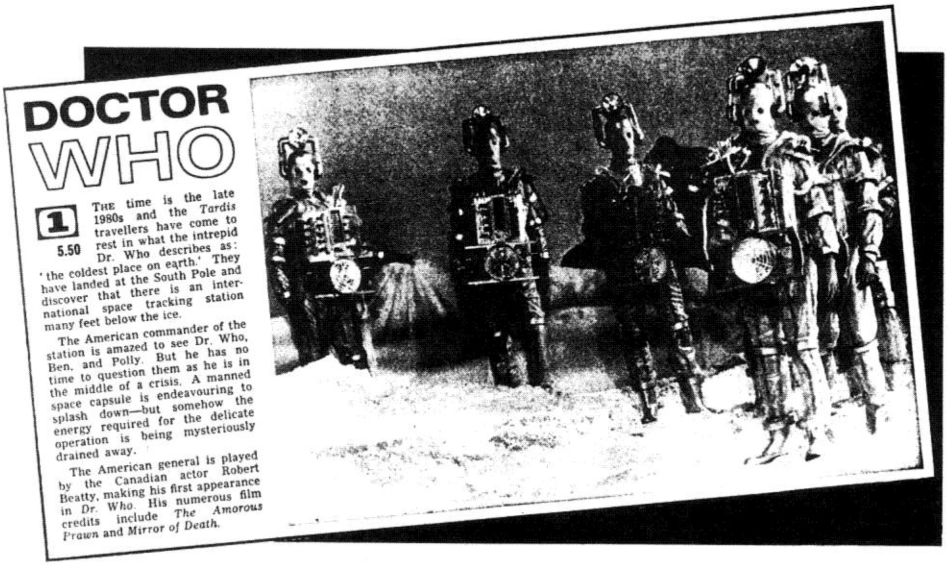
For those still unsatisfied with the above (and there was much more, from bagatelle sets, masks, model kits and records!) Dalek fans could still rot their teeth on **Dalek Sweet Cigarettes** (Cadet Sweets, 1965) or **Dalek Jelly Babies** (Bellamy's Ltd, 1965). Who said the Doctor thought of them first?

Paul Travers

Merchandise details: Andrew Pixley



Dalek bagatelle: fun for all the family...



DOCTOR WHO

1

5.50

The time is the late 1980s and the *Tardis* travellers have come to rest in what the intrepid Dr. Who describes as: 'the coldest place on earth.' They have landed at the South Pole and discover that there is an international space tracking station many feet below the ice.

The American commander of the station is amazed to see Dr. Who, Ben, and Polly. But he has no time to question them as he is in the middle of a crisis. A manned space capsule is endeavouring to splash down—but somehow the energy required for the delicate operation is being mysteriously drained away.

The American general is played by the Canadian actor Robert Beatty, making his first appearance in *Dr. Who*. His numerous film credits include *The Amorous Prawn* and *Mirror of Death*.

◀ that he's still using a quarter of a century later!

A colour picture of a Dalek appeared in the *Radio Times* in the Christmas issue in 1964, as part of a fantasy tale entitled "Alice's Adventures in TVLand", which was a gimmicky tour of the BBC Television studios and some of it's most popular shows. Barbara Lord as Alice, wandered around Television Centre and encountered the stars of the day. In the BBC Canteen she came across Dr Who having tea with a Black Dalek, who claimed to have indigestion!

January 1965 began with *The Rescue* and a profile and picture of the first 'new companion' Maureen O'Brien, commenting it was her first TV role. The preview of *The Romans* included a biography of a writer rather than a star, with Dennis Spooner coming under the spotlight. His work on the Gerry Anderson puppet series' *Fireball XL5* and *Stingray* was mentioned, and the piece revealed he was soon going to be joining the production team as script editor.

The Chase saw the return of the Daleks, and the return of the hyperbole: "The Daleks captured the young imagination in Britain more completely than any other SF creation for years. They are popping up in shops in every conceivable form. The Doctor and companions have every reason to worry – the Daleks are definitely taking over!" The mini-feature went on to mention that the characters of Ian and Barbara were to leave the programme – the first of many departures to come. Michael William's article was accompanied by a photograph of the crew in the Tardis around the console being confronted by. . . yes, the Daleks.

SUITABLE FOR CHILDREN?

The preview for *The Time Meddler,* the final story of the second season, delved into William Hartnell's fan mail. Hartnell said: "Children of five and upwards write asking if it's my own hair, whether I'm married, how old I am, what's inside a Dalek and how Tardis works. Nearly all of them send me drawings of Daleks and incidents from stories." He also commented that he received mail addressed to Mr Who, Uncle Who, and even D. Who Esq!

Returning after a summer break, during which *Laurel and Hardy* shorts and the *Dick Van Dyke* show ran in the *Doctor Who* slot, the programme returned with plenty of coverage, recapping the premise of the series and previewing the season to come, including *The Myth Makers* and the now annual and inevitable return of the Daleks. The full page feature included pictures of the Drahvins, the cast, minus William Hartnell and the Chumblies from *Galaxy Four.*

'They're Back' was the headline on an article accompanying *Mission to the Unknown.* "To any keen follower of *Doctor Who* 'they' can only mean one thing – the dreaded Daleks. Wipe them out, destroy them utterly how you will, they still return with mischief in their bloodless hearts, and sooner or later the Doctor and companions will have to face them again." That they did, after *The Myth Makers* had come and gone, in the "longest and most exciting *Doctor Who* adventure yet. Twelve weeks of narrow squeaks for humanity, the Daleks at their most menacing and the Doctor and companions at their most heroic and ingenious."

Questions began to be raised in the letters page about *Doctor Who*'s suitability for children. Mrs J. M. Shorthand was particularly upset: "I would like to know what some other mothers think of *Doctor Who,* as I think it's horrible. I know children can stand a lot these days, but surely they can be given excitement and entertainment that is not horrifying? I like to think that if the planets are inhabited it is by people more advanced than ourselves and not demons."

By the third year on screen, although each story was getting an introduction, they were becoming less interesting, with *The Massacre* described as "another exciting adventure", *The Ark* being illustrated by a picture of an elephant, and *The Celestial Toymaker* accompanied by instructions on how to build and play The Trilogic Game. *The Gunfighters* preview recounted the historical facts, commenting: "One fact that isn't recorded in any of the stories is that Dr Who was there." *The Savages* article profiled Ewen Solon and Patrick Godfrey, while *The War Machines* was introduced with a piece of pop art depicting "London's newest landmark", the Post Office Tower. The War Machines themselves went on to appear in *Blue Peter,* prompting then presenter Christopher Trace to describe them as "absolutely fantastic".

New companions Ben and Polly were profiled in the magazine, revealing that Michael Craze was a one time boy soprano, while the feature on *The Smugglers* pointed out that Anneke Wills was Mrs Celestial Toymaker, being the wife of Michael Gough.

William Hartnell's era as the Doctor ended quietly, much as it had begun. The series had proved to be a smash hit, particularly after the debut of the Daleks. The last story, unheralded by the *Radio Times,* introduced a whole new race of monsters. Ironically enough, the magazine ignored these new monsters, much as they'd ignored the Daleks until after they had become successful. The Cybermen were to go on and not only dominate the Patrick Troughton era, but also the *Radio Times.*

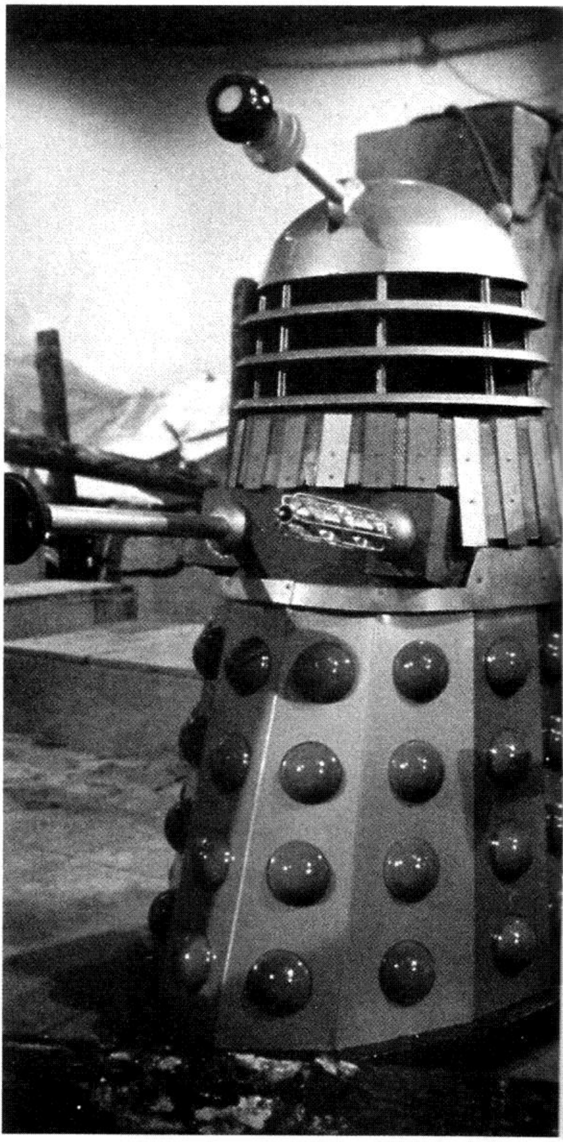
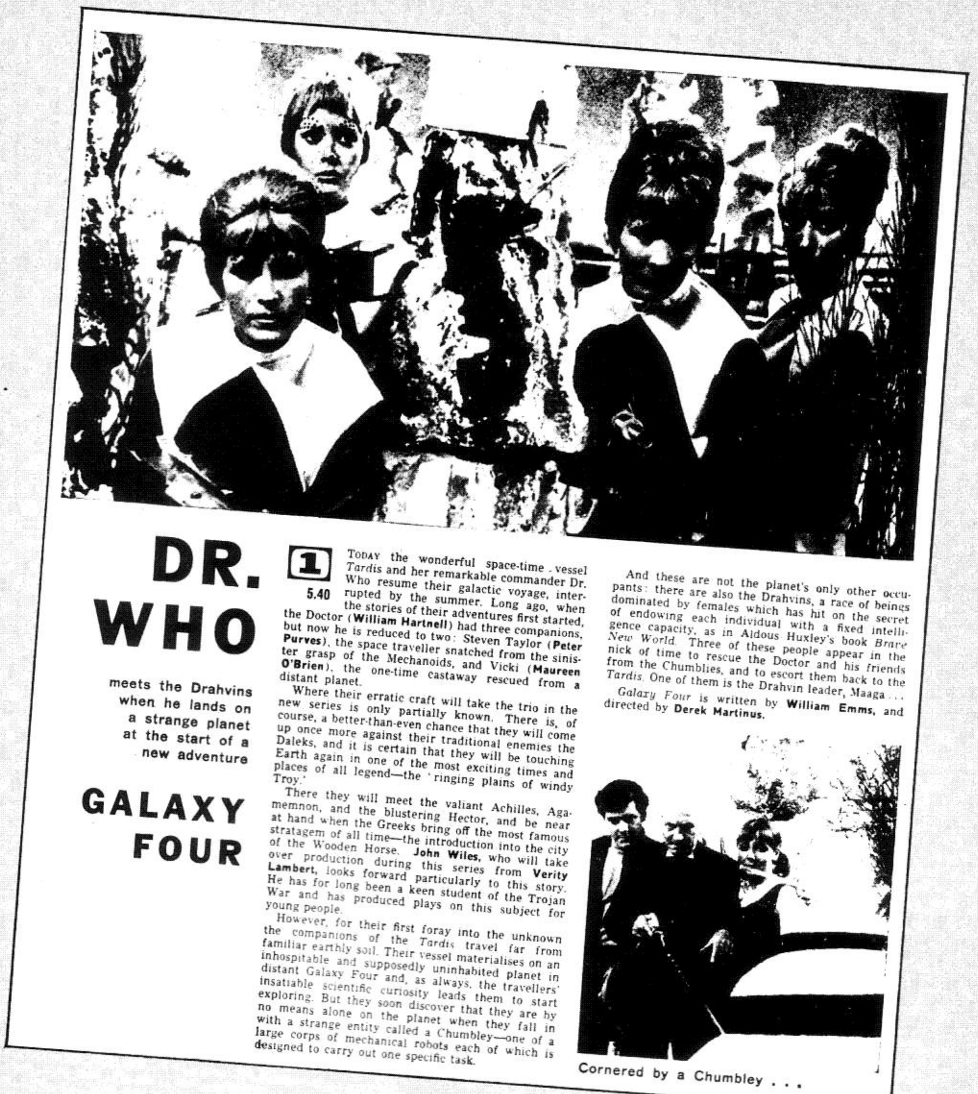


Photo © Barry Newbery

Additional assistance by Philip Newman.

DOCTOR WHO COVERAGE IN *RADIO TIMES* WILLIAM HARTNELL

The following list attempts to catalogue all sizeable (i.e. quarter of a page or greater) items appearing about *Doctor Who* in *Radio Times* from 1963. This excludes letters and associated comment on the show. It should also be noted that regional variations occured across the country. Titles of covers and articles are given, with authors where known. Copies of *Radio Times* can be sometimes be bought at conventions or from dealers – usually for a small fortune!



DR. WHO

meets the Drahvins when he lands on a strange planet at the start of a new adventure

GALAXY FOUR

1 5.40

TODAY the wonderful space-time vessel *Tardis* and her remarkable commander Dr. Who resume their galactic voyage, interrupted by the summer. Long ago, when the stories of their adventures first started, the Doctor (**William Hartnell**) had three companions, but now he is reduced to two: Steven Taylor (**Peter Purves**), the space traveller snatched from the sinister grasp of the Mechanoids, and Vicki (**Maureen O'Brien**), the one-time castaway rescued from a distant planet.

Where their erratic craft will take the trio in the new series is only partially known. There is, of course, a better-than-even chance that they will come up once more against their traditional enemies the Daleks, and it is certain that they will be touching Earth again in one of the most exciting times and places of all legend—the 'ringing plains of windy Troy.'

There they will meet the valiant Achilles, Agamemnon, and the blustering Hector, and be near at hand when the Greeks bring off the most famous stratagem of all time—the introduction into the city of the Wooden Horse. **John Wiles**, who will take over production during this series from **Verity Lambert**, looks forward particularly to this story. He has for long been a keen student of the Trojan War and has produced plays on this subject for young people.

However, for their first foray into the unknown the companions of the *Tardis* travel far from familiar earthly soil. Their vessel materialises on an inhospitable and supposedly uninhabited planet in distant Galaxy Four and, as always, the travellers' insatiable scientific curiosity leads them to start exploring. But they soon discover that they are by no means alone on the planet when they fall in with a strange entity called a Chumbley—one of a large corps of mechanical robots each of which is designed to carry out one specific task.

And these are not the planet's only other occupants: there are also the Drahvins, a race of beings dominated by females which has hit on the secret of endowing each individual with a fixed intelligence capacity, as in Aldous Huxley's book *Brave New World*. Three of these people appear in the nick of time to rescue the Doctor and his friends from the Chumblies, and to escort them back to the *Tardis*. One of them is the Drahvin leader, Maaga . . .

Galaxy Four is written by **William Emms**, and directed by **Derek Martinus**.

Cornered by a Chumbley . . .

23rd – 29th November, 1963. *DR. WHO*: half page introductory article to the series previewing *An Unearthly Child*
21st – 27th December, 1963. *DR. WHO ON THE DEAD PLANET*: half page preview of *The Daleks: The Dead Planet*
8th – 14th February, 1964. *DR. WHO*: half page preview of *The Edge of Destruction.*
22nd – 28th February, 1964 *DR. WHO*: cover photograph of Marco Polo, Tegana and the Doctor. *DR. WHO*: half page preview of *Marco Polo: The Roof of the World.*
11th – 17th April, 1964. *DR. WHO*: half page preview of *The Keys of Marinus: The Sea of Death.*
23rd – 29th May, 1964. *DR. WHO*: half page preview of *The Aztecs: The Temple of Evil*
18th – 24th July, 1964. *THE MAN WHO'S WHO*: half page article about William Hartnell promoting *The Sensorites: A Race Against Death*
8th – 14th August, 1964. *DR. WHO AND THE FRENCH REVOLUTION*: quarter page preview of *The Reign of Terror: A Land of Fear.*
31st October – 6th November 1964. *THE RETURN OF DOCTOR WHO*: one page article by Michael Williams reviewing the first season and previewing *Planet of Giants.*
21st – 27th November, 1964. *DR. WHO AND THE DALEKS:* cover photograph showing Daleks in London and Dortmun. *THE DALEKS ARE HERE!*: half page article by Philip Blake about Dalek phenomenon and previewing *Dalek Invasion of Earth: World's End*
5th – 11th December, 1964. *DR. WHO*: half page interview with Terry Nation about the Daleks promoting *Dalek Invasion of Earth: Day of Reckoning.*
26th December 1964 – 1st January 1965. *PRISONERS OF THE DALEKS*: quarter page preview of *Dalek Invasion of Earth: Flashpoint.*
2nd – 8th January, 1965. *A NEW COMPANION FOR DR. WHO?*: half page article introducing Maureen O'Brien and previewing *The Rescue: The Powerful Enemy*
16th – 22nd January, 1965. *DR. WHO AND THE ROMANS*: half page preview of *The Romans: The Slave Traders*
13th – 19th February, 1965. *DR. WHO ON THE WEB PLANET*: cover art/photo composite of travellers in TARDIS and Zarbi. *DR. WHO*: half page preview of *The Web Planet.*
27th March – 2nd April, 1965. *DR. WHO AND THE LIONHEART*: half page preview of *The Crusades: The Lion.*
24th – 30th April, 1965. *DR. WHO AND THE SPACE MUSEUM*: half page preview of *The Space Museum.*
22nd – 28th May, 1965. *DR. WHO AND THE CHASE*: one page article by Michael Williams about Ian and Barbara leaving, the Daleks and previewing *The Chase: The Executioners.*
3rd – 9th July, 1965. *DR. WHO*: half page preview of *The Time Meddler: The Watcher.*
11th – 17th September, 1965. *DR WHO – GALAXY FOUR:* one page preview of *Galaxy Four, Four Hundred Dawns.*
18th – 25th September, 1965. *DR. WHO*: quarter page preview of *Galaxy Four: Trap of Steel.*
9th – 15th October, 1965. *DR. WHO – MISSION TO THE UNKNOWN*: half page preview of *Mission to the Unknown.*
16th – 22nd October, 1965. *DR. WHO AND THE TROJAN WAR*: half page preview of *The Myth Makers: Temple of Secrets.*
13th – 19th November, 1965. *DR. WHO AND THE DALEKS:* half page preview of *The Daleks' Master Plan: The Nightmare Begins.*
5th – 11th February, 1966. *DR. WHO*: third page preview of *The Massacre: War of God*. *The Man behind U.N.C.L.E.*: one page article on Sam Rolfe's visit to the set of *The Daleks' Master Plan* whilst at the BBC.
5th – 11th March, 1966. *DR. WHO AND A SPACE ARK*: One third page feature.
2nd – 8th April, 1966. *DR. WHO PLAYS THE TRILOGIC GAME*: half page preview to *The Celestial Toymaker: The Celestial Toyroom.*
30th April – 6th May, 1966. *DR. WHO*: half page preview of *The Gunfighters: A Holiday for the Doctor.*
28th May – 3rd June, 1966. *DR. WHO AND THE SAVAGES*: half page preview of *The Savages* Episode 1.
25th June – 1st July, 1966. *DR. WHO AND THE WAR MACHINES*: half page preview of *The War Machines* Episode 1.
10th – 16th September, 1966. *DR. WHO*: half page preview of *The Smugglers* Episode 1.
8th – 14th October, 1966. *DOCTOR WHO*: half page preview of *The Tenth Planet* Episode 1.

Compiler: Andrew Pixley ◆

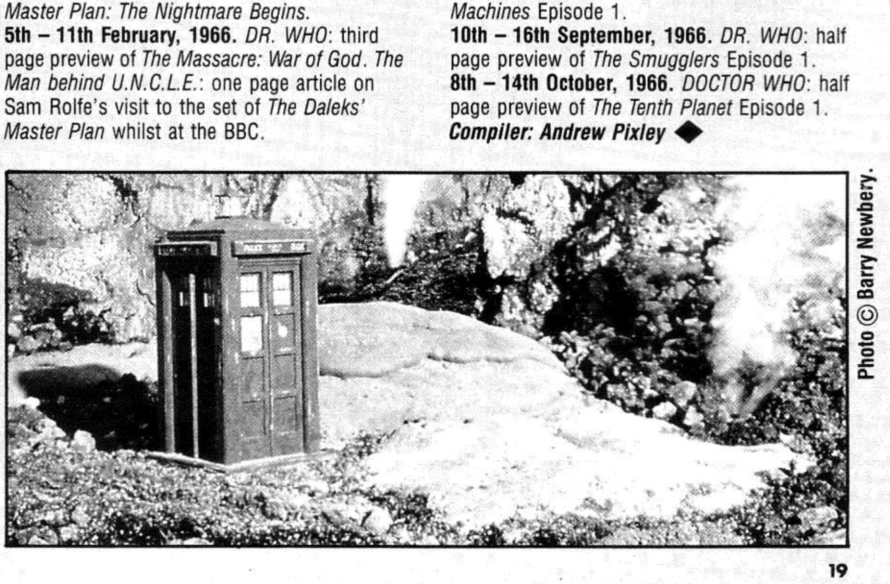


Photo © Barry Newbery.

Incidental Moments

The incidental music of *Doctor Who* is an area that provokes much comment from fans of the show. Philip Newman talks to those who've helped shape recent stories with their very different styles. . .

Of all the different components which comprise an episode of *Doctor Who*, there is one which has probably been overlooked, underrated, or quite simply ignored more often than any other: the background or incidental music.

Yet its importance as a key feature of the series throughout its twenty-seven year history is not so easily forgotten. The spooky, eerie quality of the music, and its ability to generate tension and atmosphere is almost as legendary as the programme's "watch it from behind the sofa" label; a phrase which is undoubtedly just as responsible for scaring viewers as the monsters it inevitably served to introduce!

The success or otherwise of a story can, on occasions, hinge on the ability of the composer to "hit the right note" – capturing the mood and feel of a production. Certainly, over the last two-and-a-half decades, there have been a number of people whose contributions stand out as being particularly memorable. Tristram Cary and Norman Kay were both notable for their haunting scores during the Hartnell era; Dudley Simpson, whose first assignment on *Doctor Who* was on *Planet of Giants* in 1964, proceeded to work virtually non-stop on the show, handling the music for all but a handful of stories between 1969 and 1980; and the sextet of composers at the BBC Radiophonic Workshop brought wonders of modern technology to the series, with a sound designed to take it "into the 1980's".

Since the turbulent events for the show in 1985 however, the incidental music for *Doctor Who* has, with two exceptions – and very nearly, a third – been shared between three very capable gentlemen: Dominic Glynn, Keff McCulloch and Mark Ayres.

Dominic received his first commission to work on *Doctor Who* early in 1986 – some years after he had originally written to Producer John Nathan-Turner saying how bad he thought the music in the series had become, and how he could do better! Working out of his self-styled studio in his front room, Dominic completed *The Mysterious Planet*, which was quickly followed by two further commissions: the re-arrangement of the theme music, and the incidentals for *The Ultimate Foe.*

"I wasn't very happy with some of the music on the first one – I was very much finding my feet, and on top of that, I had to record the episodes out of sequence. With Parts Thirteen and Fourteen, I was able to let rip a bit, with it being the grand finale, but as a rule you have to be careful not to let the music go over the top, or else it overpowers the pictures that it's supposed to be enhancing."

Although only three episodes came Dominic's way in 1987, his score for *Dragonfire* marked a significant development in both the style and quality of the composition. Had this been deliberate?

"Not really. The music for the first two stories was done purely on a synthesiser, which made it difficult to get certain "warm", "fat-sounding" noises. I had to double-track everything. But between seasons, I bought a Sampler, which made a huge difference to the range of sounds I could use. I could record a second, or a few seconds, of any instrument, sound, or noise and then play it back, at any tone or pitch, on an electronic keyboard. So I was able to sample the jingle-bell sound from a baby's toy, and the biggest church organ in the South of England. More recently, there are some passages on *The Happiness Patrol* and *Survival* which haven't been recorded on tape at all; I recorded them direct onto a computer. The computer actually remembers the performance – what I played – so I can slow it down, speed it up or even change the instrument I was originally playing!"

Despite the more sophisticated equipment used, the music for both of those stories showed a far greater emphasis on "real" instruments such as the piano, guitar and violin.

"I suppose, in a way, I'm trying to get away from being terrible "synthesisery"; also, both *The Happiness Patrol* and *Survival* called for a very different approach. *Happiness* was very blues-orientated anyway – the harmonica was already in the script, and I thought the piano would evoke the right atmosphere which Chris Clough, the director, thought was great. We would usually sit down and go through each episode deciding what kind of music was needed and where; he'd give pointers and I'd suggest ideas. In contrast, on *Survival*, Alan Wareing had very specific ideas about what he wanted, particularly for the planet scenes where he had an idea for something really rumbling and big – a sort of rock-type score. He wanted lots of guitar! It was quite handy really, that Alan was so sure about it all, because I was really quite anxious about how to approach it to begin with. There were so many long scenes with little or no dialogue! But I brought in quite a lot of piano on *Survival* too – I wanted to give the impression of a quiet Sunday with nothing going on, so I used piano and oboe or piano and flute for the Perivale scenes. I needed a distinctly cat-like sound for the Cheetahs, so I sampled some screechy violins!"

With a total of fifteen episodes under his belt, were there any musical tracks he would have preferred not to have done?

"In the last three stories that I've worked on, I've had to do what seems like hours of "Musak": the cafe scene in *Dragonfire*, numerous scenes in *The Happiness Patrol* which called for "lift music", and the grocery store in *Survival*. The trouble was I found it really difficult writing something that boring! Worse still, every time I go into a shop or store, I can't help listening to the dreadul stuff!"

Dominic Glynn; dazed and confused by too much lift music. Photo © Philip Newman.

ALL CHANGE

1987 was a year of change for *Doctor Who*, which saw the introduction of a new Doctor, a new Script Editor, a new title sequence and yet another version of the theme music, this time arranged by Keff McCulloch. It was just a few weeks after submitting this that he was asked to write the incidental music for the season opener, *Time and the Rani*. With a background based firmly in the world of popular music, Keff's approach was strikingly different and distinctive.

Keff in his studio, ready for more work! Photo © Philip Newman.

"I suppose with *Time and the Rani* and it being the first story I'd ever done, I was trying to create a style. It was certainly very different from anything else I'd done, and Andrew Morgan left it very much to me to come up with something that could carry the story. It was *very* hard work. At the time I was producing an album during the day, and literally composing, mixing and recording the *Who* stuff all through the night. I only had something like a week to write and record everything for Part One, so it was very tight."

As soon as the editing of an episode is complete, the composers are sent a video copy with a computer-generated time-code at the base of the screen giving the amount of time elapsed in minutes, seconds and frames-per-second. It is on this that all the musical cues are based, and to which the composers have to work.

"It was very exacting – especially as, at the time, I had no equipment with which I could synch up the music with the picture, so I was having to go backwards ▶

and forwards on the tape working out the various cues. That isn't too bad for short pieces, but when you've got a track that's two-and-a-half or three minutes long and you get it wrong half way through, you have to rewind and sit through the whole thing again. It's very tiring."

Within weeks of completing *Time and the Rani*, Keff found himself hurtling back to the Fifties for *Delta and the Bannerman.*

"Before I'd even started on the first one, John had rung me up and asked what I was like at copying things. I said I was very good at that sort of thing – so I ended up rehashing old tunes like *Rock Around the Clock*, basically because we couldn't afford to pay for the clearances on all the tracks detailed in the script. But it was lovely to get all that old Fifties stuff and try to re-create it authentically. There were some old radio themes on there – one of which we re-used on *Remembrance of the Daleks* – which were originally played by an orchestra, but which I actually recreated on a synthesiser. And you could hardly tell the difference! I was really pleased with that!"

It was during September 1987, whilst Keff was still working on *Delta* that he received a rather unexpected phone call from John Nathan-Turner. . .

"He said, 'You're doing *Paradise Towers* – and I need Part One by Friday!' I had three days to complete that episode and a further week to do the remaining three! Apparently, the original composer, David Snell, had done all his music, it had been dubbed onto the master tapes – everything. He'd done certain themes for certain characters but somehow it just didn't work, so, literally at the last minute, with just three weeks to go before transmission, John decided to change it. Nick Mallet came straight down with the tapes, we had a short chat and I got down and did them. It was horrendous – but funnily enough, it's one of my favourites now. I still listen to the music from that occasionally."

Using equipment such as Emulators, digital sequencers and samplers, Keff proceeded to do the incidentals for *Remembrance of the Daleks, Silver Nemesis* and *Battlefield*. The first earned him praise from all quarters, but the reaction to the latter two was rather more mixed.

"All I can really say is that that was my particular style at the time. I don't set out, thinking 'I mustn't do that because it was like *Remembrance* – I just do what I feel is right. Personally, I think that it's the atmosphere and feeling of the music that's important; I still believe that the best sort of music for *Doctor Who* is when you don't notice it."

A DIFFERENT APPROACH

Best known for his work on the *Myth Makers* series, Mark Ayres' first score for *Doctor Who* was on the rather oddball *Greatest Show in the Galaxy*.

"I deliberately tried to do something that was different from what the others were doing – I didn't want to do 'typical' *Doctor Who* music; besides, it wasn't a very typical story. But there were some

Mood setting for *The Curse of Fenric.*

THE EXTENDED CURSE OF FENRIC

Fun and frustrating is how Mark Ayres describes composing the incidental music for the extended video release of *The Curse of Fenric*.

"There's about six and a half minutes of new footage, which makes it a much better story," he says. "I'm composing about four and a half minutes of music for the new material and creating links between that and my original score."

Ayres says he is being very careful that his new music does not clash with the score he originally created for the 1989 story. "When you watch the video, hopefully it won't be obvious some of the music has been added a year later." To achieve this he went back to his original manuscripts, notes and working tapes for the Season Twenty-Six story.

The video of *The Curse of Fenric* will feature new material and extended scenes not shown when the story starring Sylvester McCoy was broadcast last year. Ayres says the trickiest episode was part four, which changes the order of some scenes from how they appeared on television and adds new footage in the middle of other scenes.

"Where scenes are I am creating a bridge through the new material, linking the two passages of music."

He admits frustration at not being able to rescore more of the story.

"I've had to keep myself in check and not change too much. I'm very happy with most of my original work on *Fenric* but there are some things I would change now, given the chance."

David Bishop

very long passages in it – Alan likes a lot of music! At one point, near the start of Part Four, there was an eleven minute solid stretch of music! I composed it in three or four smaller sections, which we pasted together in the dub.

"With *The Curse of Fenric* and *Ghost Light*, all the long sequences were done as such."

The work of the incidental music composer involves a good deal of collaboration with the Sound Effects wizard, Dick Mills.

"Dick and I would normally have lengthy conversations about who was doing what. For the family's eyes lighting up in *Greatest Show*, I'd got it into my head that Dick wasn't doing it – and he'd done the same, so we both ended up with a different sound. *Ghost Light* was particularly difficult from that point of view, because Alan was quite keen on 'bassy' music, but he also wanted very 'bassy' sounds for when Light was wandering around. He wanted noises like electrical discharge, so there were problems getting them to 'fit' in the mix. But there's always been a dispute as to what is music and what is effects in *Doctor Who.*"

The music and sound effects are usually the last addition to the master tape of a *Doctor Who* episode; they are all mixed and recorded at the dub, basically the point where all the extra sound effects such as explosions, machine room hums etc. and music are combined with recorded dialogue.

"I always sit in at the dubs – and there's sometimes a bit of an argument about the volume of the music. On *Ghost Light*, I think the music was generally too loud. There's one point where it actually drowns the dialogue, when the Doctor and Ace emerge onto the landing in Part One. I suppose it's partly me; it's very difficult writing quiet music! But I didn't like the dubbing mix of Part Two at all.

"When I compose music, I tend to write around dialogue, so that it automatically gets a bit louder when people aren't speaking. But Alan wanted that accentuated rather more and so, in the dub, the music was faded up and down quite a lot, sometimes very obviously."

When he first gets a script, Mark prefers to read through it, and come up with a few ideas on the keyboard. Then, once he's met up with the Director and got the time-coded video. . .

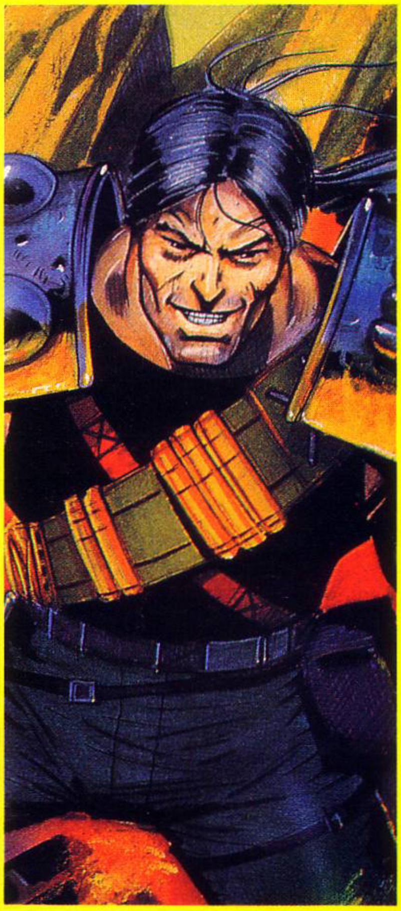
"I go through it frame by frame, making a note of all things I want to hit, musically; for example, gaps in the dialogue, cuts between scenes and people getting hit over the head! I then use a computer programme to help me work out a framework with all the time signatures and tempos, to do that. So, I may have six bars of 4:4 time, but to hit the next scene change, I have one bar of 5:4 time at the end. From then on, it's a bit like painting by numbers; I've got the canvas with all the gaps on it, and it's just a case of filling them in, as it were."

Dominic mentioned that he's used some odd samples for his music – had Mark done anything similar?

"For *Ghost Light* there were a couple of silly sounds. At the beginning of Part One, when the camera pans past a bird on a pedestal in the cellar, there's a weird squawking noise. That was actually a saucepan being scraped across my kitchen floor!"

Whatever the differences in the mood and style of their music, there is little doubt that the musicians' contribution to the *Doctor Who* phenomenon has been a valuable and entertaining one. There's just one more thing that they'd like pointing out, however. The fact that they are all determined to work on *Doctor Who* again, as soon as it returns to our screens, is entirely co-incidental. . ! ◆

Mark Ayres at work on *The Curse of Fenric.* Photo © Philip Newman.



We hope you enjoy the free flexi-disc of *Who*-inspired music with this issue. The tracks are: ***Abslom Daak – Dalek Killer*** by the **Slaves of Kane.** Composed by Dominic Glynn, Martin Smith and Andy Grant, Marvel's Dalek slicing maniac, created by Steve Moore and Steve Dillon, reaches new heights! Keff McCulloch, previously scheduled to supply this track, was unable to compose the theme because he's just been landed with a major (and lucrative!) contract for a Frank Carson LP. An even punchier 7" version will be released earlier this month on the Xenon label, quickly followed by a 12" dance mix and CD versions. Shades of *Doctorin' the TARDIS!* ***The Trial*** by **Dominic Glynn** is a re-recorded and re-mixed version of the music from *Trial of a Time Lord,* and will be featured on the forthcoming LP *Black Light II – The Remixes.* That's due for release before Christmas on LP only. ***Terror in Totter's Lane*** by **Mark Ayres,** from the *Myths and Other Legends* LP, is a track Mark submitted as a demo to John Nathan-Turner prior to Season Twenty-Five.

MATRIX DATA BANK

Daleks are blown up past repair in *Remembrance of the Daleks,* courtesy of the BBC Visual Effects Department. The Cybermen will be back another day.

Photos © BBC.

First of all, a rather interesting letter from one of our younger readers. **Paul Harvey,** aged 8, from South Norwood in London writes to ask what happens to the Daleks and Cybermen and other monsters when they get blown up. He wonders if they get made into new ones or if they are thrown away. This of course depends on the extent of the damage that they will sustain. For total destruction, the BBC Visual Effects Department actually construct 'dummy' monsters to blow up.

These are generally rough duplicates of the actual monster, made from plastic, wood or foam; anything that is quck and cheap to give the required effect, and not intended to look perfect. Examples are some of the Cybermen destroyed by the Raston Warrior Robot in *The Five Doctors,* the Terileptil android blown up in the TARDIS in *The Visitation* and the Dalek pushed out of the high warehouse door in *Resurrection of the Daleks.*

Because the dummy props are generally destroyed beyond any hope of salvage, their remains are thrown away following recording. However, other forms of destruction are not so severe. For example, the Cybermen getting hit with the golden arrows and coins in *Silver Nemesis* required only the construction of a fake chest-unit. The rest of the costume was 'the genuine article' and thus kept for re-use.

SUCH A SWEETIE

Two questions now about the Kandyman from *The Happiness Patrol*, **Bernard McCormick** from Scotland wants to know who played him, who designed him, and whether he differed from the script in terms of how he looked, and **David Slater** from Burnley wants to know why the Kandyman's metal mouthpiece got bigger in every episode.

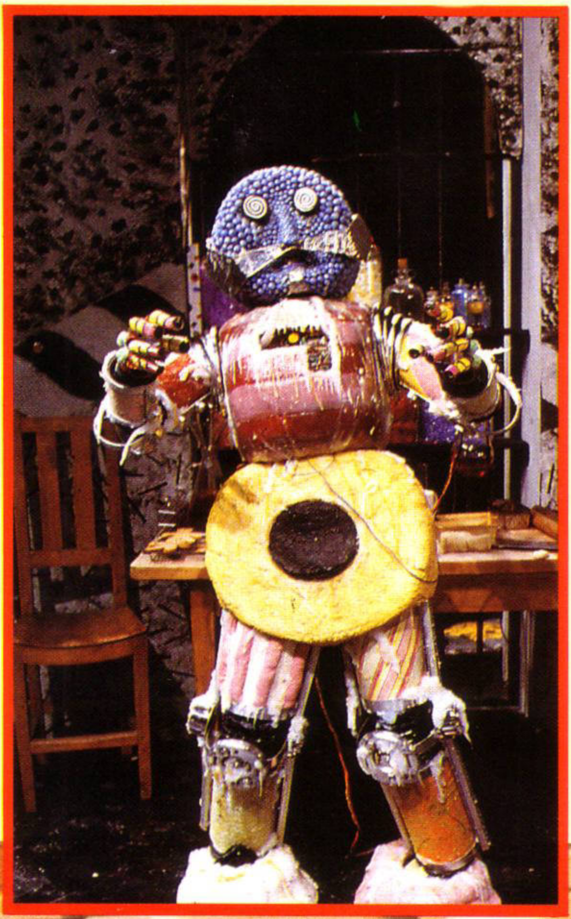
The Kandyman was played by David John Pope and the costume designed by Make-Up Artist Dorka Nieradzik and constructed by freelance costumier Robert Allsopp. The original concept in Graeme Curry's script was for him to look rather like a chubby and jolly laboratory tecnician. The colour of his skin and lips was to suggest sweets rather than human flesh and he was to be tall and powerful looking. This Kandyman was to wear a white lab coat, a bow tie and red-framed movie-star glasses. All of these, as well as the items in his pocket (pens, pencils etc) were to be made out of candy. And of course, he was a robot and not a human.

Dorka interpreted this as literally a man made out of sweets and the lab coat was dropped, as it would have obscured too much of the body. The metal mouthpiece changed as the story progressed simply because it was a late addition to the costume. In the scenes recorded first, only a prototype metal jaw was available, which was replaced by the final version later on in the recording.

THE EARLY YEARS

As fans of the Doctor get to see more of the earlier material, courtesy of BBC Video and BSB and overseas tv channels, so the questions about the earlier years begin to filter through. **C Goddes** (I think!) from Bury, Lancashire writes to ask why in *The Tribe of Gum*, the Doctor tells Ian and Barbera that both he and Susan are exiles and yet in *The War Games* the Doctor tells Jamie and Zoe that he left Gallifrey because he was bored.

The Kandyman cometh. Photo © BBC.



Sonic Youth! The Doctor remonstrates with Ace about her musical taste. Photo © BBC.

This is simply because it was never stated exactly why the Doctor and Susan left Gallifrey in the early days and this was the case right up until *The War Games*. Then Terrance Dicks and Malcolm Hulke invented the Time Lord society and the reasons for the Doctor's leaving. At one of the *Doctor Who* conventions, Carole Ann Ford and Jacqueline Hill (who played Susan and Barbara respectively) commented that they had always assumed that the Doctor and Susan left Gallifrey (although the planet was not named on screen as that until *The Time Warrior* in 1973) because of some planetary catastrophe that forced them to flee.

QUICK STUFF

A quick question now from **Lee Puttick** from Burgess Hill in West Sussex who asks about the actor who played John Ransome in *Spearhead from Space*. Is he the same actor that played Captain Maitland in *The Sensorites?* No, John Ransome was played by Derek Smee and Captain Maitland by Lorne Cossette. These are the only roles that both actors have played on *Doctor Who*.

Simon Hood from Wokingham writes to ask about the music playing on Ace's Ghetto Blaster in *Remembrance of the Daleks*. He wants to now if it was specially composed or if it was stock. The answer appears to be that it was specially composed by Keff McCulloch. The only stock music used is played on the jukebox in the Harry's cafe (although some of that was also performed by Keff).

Finally, I am somewhat saddend to report that this will be the last of my regular *Matrix Data Bank* columns for **DWM.** After something close to fifty-four monthly columns, spanning over four years of the magazine, the time has come to pass on the mantle. My thanks must go to Sheila Cranna and John Freeman for their constant help, encouragement and support and also to the (semi) regular band of people to whom I turned when the questions got just that little bit too specialist: Jan Vincent-Rudzki, Andrew Pixley, Gary Russell, Stephen James Walker and Jeremy Bentham – experts all.

◆

DWM wishes David Howe the best. For those of you keen to keep up with him, check out* The Frame, *a* Doctor Who *fanzine. Details: The Frame, 61 Elgar Avenue, Tolworth, Surrey KTS 9JP.

Graham Williams

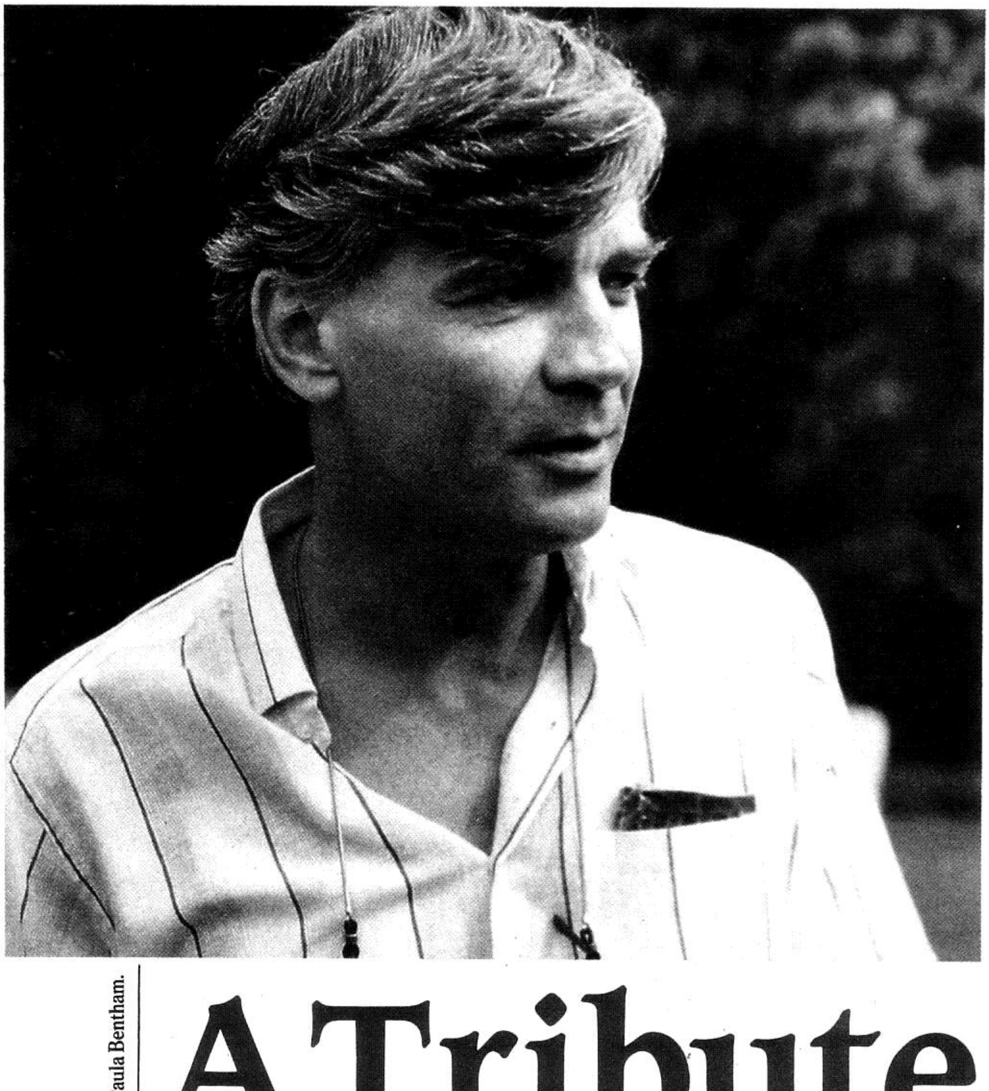


Photo © Paula Bentham.

A Tribute

The tragic death of former *Doctor Who* producer Graham Williams came as a great shock to fans of the programme. Stephen James Walker looks back on his period on the show and those who knew and worked with him make their own personal tribute. . .

Director Michael Briant tells an anecdote of an occasion during the making of *The Robots of Death* when he decided to call in Producer Philip Hinchcliffe, to resolve an argument he was having with Tom Baker as to how a particular scene should be played. When Philip arrived on the studio floor he was accompanied by another man whom he introduced as his successor, Graham Williams – at which point Tom promptly decided that he had better play the scene the way Michael Briant wanted!

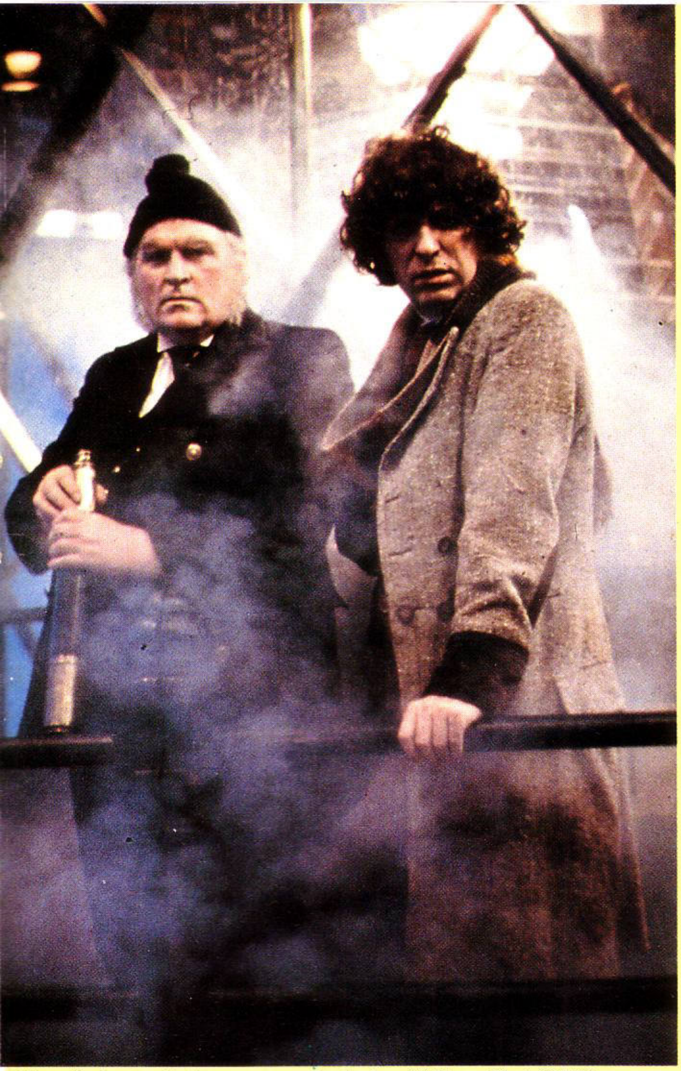
In fact, Tom needn't have worried about creating a good impression with his new boss. As it turned out, they saw largely eye-to-eye over the style in which *Doctor Who* should be made and had a generally harmonious working relationship during the three seasons of Graham's tenure as Producer. In particular, Graham shared Tom's view that the series should be exciting and – above all – fun, and was quite happy to let him inject a lot of his own ideas and dialogue into scenes during rehearsal, to make them more off-the-wall and amusing.

Tom's naturally inventive, charismatic personality had been held in check to a degree during Philip Hinchcliffe's time on the series. Graham allowed him the freedom to make the stories, and especially the character of the Doctor himself, much more tongue-in-cheek and exuberant. This trend gained an added impetus when Douglas Adams took over from Anthony Read as Script Editor, bringing another like mind to the production team.

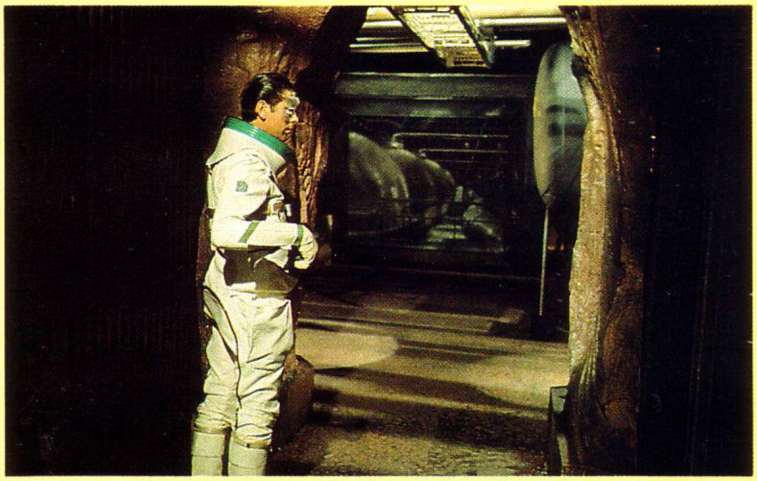
This is not to say, of course, that Graham exercised no restraint whatsoever over Tom Baker. Some of Tom's more outlandish suggestions – such as replacing Leela with a talking cabbage perched on the Doctor's shoulder – were too much even for him! Tom also favoured quite a high horror content in stories – often complaining that Leela's knife was not long enough, for example – but Graham thought the series had become too violent under Philip Hinchcliffe and wanted to tone it down. Even if he had not wanted to do so, this was an area in which his hands were tied, to a large extent. He was under instructions from senior BBC executives to 'clean the series up' following persistent – if misguided – criticism from Mary Whitehouse and her National Viewers and Listeners Association.

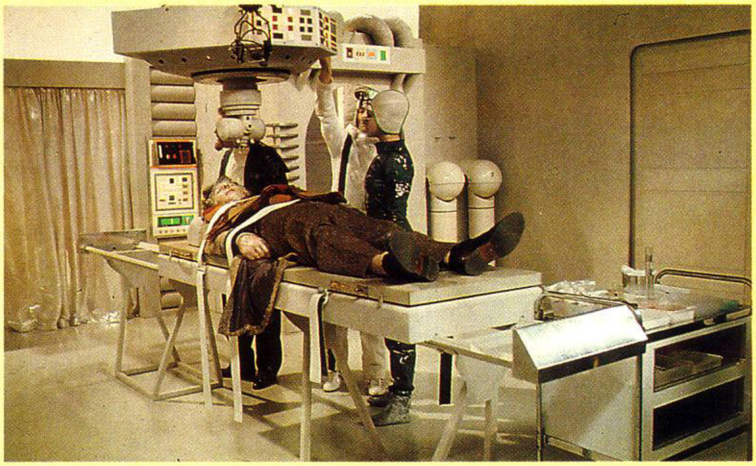
Nevertheless, although Graham didn't let Tom have it all his own way, there is no question that during his time as Producer the series came to revolve much more around its lead actor. The Doctor increasingly took centre-stage and dominated proceedings with his wise-cracking, larger-than-life persona. It is this change of emphasis perhaps more than anything else that will always be remembered as Graham Williams' most significant contribution to *Doctor Who*.

At the time, though, the move towards a new, much more humorous style was not universally welcomed by fans, especially those who had enjoyed and grown accustomed to the relatively serious, often Gothic stories produced by Philip Hinchcliffe. There were wry



of Fang Rock: a troubled season opener for Graham Williams. Photo © BBC.





The possession elements of *The Invisible Enemy* – a theme popular with Philip Hinchcliffe's stories – were subverted by overt humour as the Doctor begins to take the central stage with such aids as a duck call. Photos © Barry Newbery and BBC respectively.

suggestions from some quarters that *Doctor Who* ought to be re-named *The Tom Baker Show*, or even *Tom Baker's Comedy Half Hour!* For a while, Graham came in for almost as much criticism as his successor John Nathan-Turner was later to encounter. It is fair to say however, that fans have since reassessed Graham's work in a much more positive light. As far as the general public were concerned, there was never any doubt as to the success of this new approach – they lapped it up!

HIGHER RATINGS

The series' ratings were consistently high during this period, often breaking the 10 million barrier and, in the case of *City of Death,* reaching an all-time record story average of 14.5 million (albeit with the help of a strike which blacked out ITV). While ratings are not always an entirely reliable indicator of a programme's success, this says a great deal for the strength of *Doctor Who*'s popularity in the late Seventies. It also indicates the breadth of its audience, which included not only children and teenagers but also adults of all ages and from all walks of life – not to mention a strong following in the nation's colleges and universities. The student following was perhaps not surprising in view of the undergraduate style of humour which came to the fore, particularly while Douglas Adams was Script Editor! Clearly under Graham Williams, *Doctor Who* was still very much a high-profile series, and an important element in the BBC's Saturday evening programming.

On the minus side, it must be said that there was a decline in production values during Graham's three years in charge of the series. However, this has often been exaggerated by critics, and it should be borne in mind that to a large extent the change in production style was directly linked to the aforementioned shift of emphasis in the stories. The further the series moved away from the realms of 'traditional' drama, the less appropriate it became for it to have 'realistic' sets, props, costumes and so on. The visual aspects had to reflect the larger-than-life, fantastical nature of the stories.

Another important consideration is

Image of the Fendahl – Quatermass spoofed, much as Hammer horror had been in the previous season. Photo © BBC.

The Sunmakers – Robert Holmes' wonderful satire on the British taxation system and bureuacracy in general. Photo © BBC.

K9 – a highly successful companion for the Doctor. Graham Williams was the first person to see its enormous potential... Photo © Mat Irvine.

that in those instances where Graham's productions did fall down, this could almost always be attributed to the sheer scale and ambition of what he was trying to achieve. Take, for example, the case of *Underworld*, in which whole sequences were created through the use of CSO – by far the most extensive use of this effect ever attempted in *Doctor Who*. These scenes have been widely dismissed as unconvincing, which indeed they were; but, on the other hand, they could equally well be viewed as a praiseworthy move to push back the frontiers of the series' visual effects work. After all, *Doctor Who* has often been at the forefront of technical advances in television, and if the experiment had proved successful it would no doubt have been hailed as a great triumph.

A further example is provided by the brick-walled TARDIS as seen in *The Invasion of Time*. Again, some have cited this as a lapse in production standards, which undermined the credibility of one of the series' most important icons. Looked at in another light, Graham's decision to have the TARDIS interiors shot on location could instead be regarded as a daring innovation, creating the opportunity for an exciting chase sequence which would have been impossible to achieve within the confines of the television studio. If anyone was at fault here, perhaps it was those fans who lacked the imagination to suspend their disbelief during the scenes in question. After all, if the TARDIS's chameleon circuit can change the outer shell of the ship into a mundane, everyday object like a Police Box, why shouldn't it also change the interior to give it brick walls?

There is an old saying: if you don't play, you can't win. If you aren't prepared to experiment and take chances, you will never succeed in breaking new ground. This, it strikes me, is very much the philosophy Graham Williams adopted to *Doctor Who*. His experiments might not always have been successful, but they were none the less worth trying. Throughout his time as Producer he consistently pushed the series to the limits of what could be achieved, striving to make it as good as possible given the relatively meagre budget at his disposal and the various difficulties with which he was faced.

STUMBLING BLOCKS

These difficulties must in fact have seemed quite daunting at times. As already noted, when he joined the series at the start of Season Fifteen, he was immediately presented with the task of finding some replacement for the more overtly violent aspects of his predecessor's productions – something he later described as the biggest problem he faced in his first year as Producer.

Another stumbling block he had to overcome right at the outset was the loss of the story which should have been his first production for the series, Terrance Dicks' vampire tale *The Witch Lords*. This had to be dropped at virtually the last minute on the insistence of Head of Serials Graeme Macdonald, who thought that it might be construed as a 'send up' of

Jason and Argonauts finds a new telling in *Underworld*. Photo © BBC.

Political duplicity continued on Gallifrey in *The Invasion of Time*. Photo © BBC.

"I first knew Graham as an assistant floor manager, in the days when I was a drama producer at the BBC. He was a tall, good looking young man, full of enthusiasm – though even then distinguished by the humorous, laid-back approach that was to become his trademark. He was clearly going places.

I was pleased to back his application to become script editor, and then to take him under my wing for part of his training. Later, when I had returned full-time to my typewriter, I was even more pleased to be invited by him to join the writing team on *Z Cars*.

It was a happy experience – as an editor he was always the writers' friend, practical and professional, always sympathetic, highly inventive and full of helpful suggestions. And, of course, extremely civilised in his approach to life and work.

Having managed to escape once from the BBC, only my regard for Graham (and of course the irresistable opportunity of working on *Doctor Who*) could have persuaded me to return to Shepherds Bush as his script editor when Bob Holmes decided to leave. Though I was determined to stay for only one season, I enjoyed myself so much that I allowed Graham to persuade me into the best part of a second run. I never regretted it.

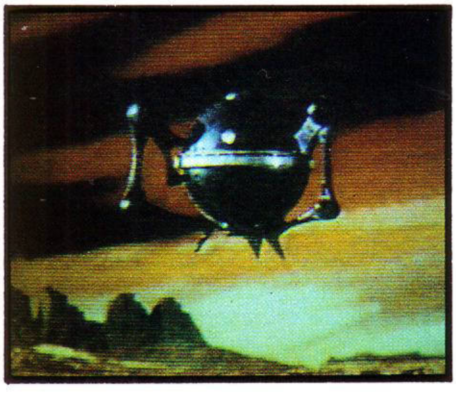
Although in recent years our paths had moved apart, I still regarded Graham and his lovely wife Jackie as my friends, and treasure the memory of many happy times together. It is shattering to realise there will be no more."

Anthony Read

a prestigious BBC adaptation of *Dracula* that was then in production.

The loss of *The Witch Lords* not only necessitated the hasty commissioning of a replacement script, which Terrance Dicks provided in the form of *Horror of Fang Rock*. It also completely disrupted the recording schedule for the early part of the season and *The Invisible Enemy*, which should have been second into production, had to be recorded first. The story, which introduced K-9, consequently ended up looking rather rushed. *Horror of Fang Rock* followed but when it came to recording that story, no studio space was available at BBC TV Centre in London on the dates when needed. The production was moved to BBC's Pebble Mill Birmingham studios (making this the only *Doctor Who* story to date to have had its studio scenes recorded outside of London). All in all, as Graham reflected in an interview shortly before his death, this was really a 'punishing baptism of fire'!

Controversial regeneration scenes for Romana in *Destiny of the Daleks*. Photo © BBC.



Ian Scoones' impressive visual effects work for *City of Death*. The story remains the highest rated *Who* ever in Britain. Image © BBC.

Photo © BBC.

"I always admired Graham's quick wit and intelligence. He was a great moral support to me during the first nerve-wracking days of *Doctor Who*, and I shall always be grateful for that! We shall all miss him."

Mary Tamm

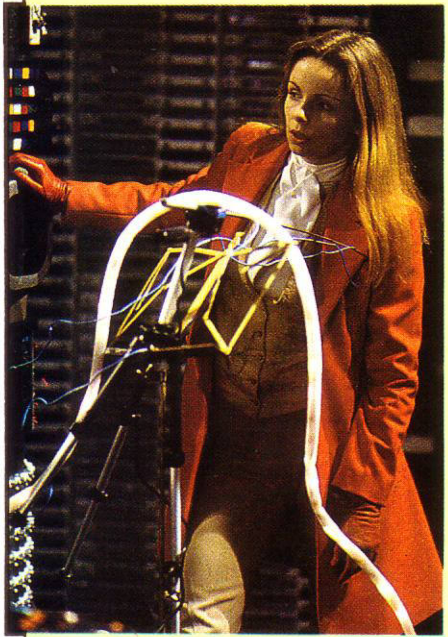


Photo © BBC.

"Graham's death comes as a great shock, I was terribly sorry to hear about it. He was wonderful to me because he gave me the first job as Princess Astra and then Romana.

"Graham must have noticed then how well Tom and I got on, because after they'd spent ages dithering around when Mary left Graham suddenly phoned me up, took me to lunch and offered me the job (of Romana). I liked him very much."

Lalla Ward

INTRODUCING K-9

His headaches did not end there, either. Right up until the time he left the series, at the end of Season Seventeen, he was still being dogged by production problems completely beyond his control. As is now well-known, major industrial action resulted in the cancellation, half-finished, of what should have been his swansong, *Shada*; and the preceeding story, *The Horns of Nimon*, was also very badly hit, losing a planned session of night location filming which should by all accounts have been one of its highlights. It is a real tribute to Graham's administrative and organisational skills that he was able to pull off as much as he did, in view of these formidable obstacles.

Another important criterion by which all *Who* Producers must be judged is the extent to which they further the on-going development of the series' mythology. here again, Graham achieved a great deal during his three years in the hot-seat. For one thing, he introduced two new companions, both of whom were both quite unlike any that had gone before. The first was, of course, K-9.

While kudos for creating the ever-popular robot-dog must go to writers Bob Baker and Dave Martin, it was Graham who saw its potential as a continuing character. He insisted it should be a relatively small, radio-controlled device so that no-one could mistake it for an actor dressed up in a costume. Then there was Romana, the only member of the Doctor's own race to have accompanied him in the TARDIS since the departure of his grand-daughter, Susan. An added bonus here, of course, was that Romana subsequently regenerated and continued her travels with the Doctor in a new body.

Also of lasting importance as an element of the series' mythology was Graham's concept of the Black and White Guardians, the main protagonists in the struggle for control of the Key to Time. The over-arching theme of the Doctor's quest for the Key was itself a highly significant innovation, too, being the first instance of a linking theme running throughout an entire season (Season Sixteen).

It should also be remembered, of course, that Graham's contribution to *Doctor Who* was not confined to his role as Producer. He also wrote three very popular stories for the series – *The Invasion of Time* with Anthony Read and *City of Death* and *Shada* with Douglas Adams – and one untransmitted story on his own which would have formed part of the ill-fated 1985 season. This latter story, *The Nightmare Fair*, he subsequently adapted into a very enjoyable book for WH Allen.

Throughout his three years as Producer, and indeed subsequently, Graham was always very receptive and helpful to the series' fans, and he became a popular guest on the convention circuit. He was much liked and admired by all who met him, and will be very sorely missed. Fortunately, he leaves behind him a legacy of three highly ambitious and very enjoyable seasons of *Doctor Who*.

The Horns of Nimon – hit by strikes and an unplanned finish to Season Seventeen. Photo © BBC.

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POLICE PUBLIC CALL BOX

The story that nearly made it – confusion over the appearance of a police box in Professor Chronitis' study at Cambridge. This scene ends the unfinished *Shaaa*. Photo BBC.

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YOU ON WHO

Write to You on Who, *Doctor Who Magazine* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them! We're sorry, but personal replies are IMPOSSIBLE due to the number of letters received.

A SAD STATE

If this letter is printed then things have come to a sorry stage: what is to become of *Doctor Who*? The news of the hiatus came last year and we've past so many dates for "an announcement on the show's future" that I am forced to accept the theory that the BBC is winding the show down, hoping that fans will stop worrying and everyone will forget about it. I don't mind waiting for a while for the new season but we have been left on tenterhooks for three-quarters of a year now, not even knowing if the programme is axed or not.

At least make an announcement on which production company has been chosen, it can't take that long to decide. If the show isn't coming back, please tell us, put us out of our misery. It's about time the BBC told the fans what the situation is. . .

Paul Shields,
Wakefield,
W. Yorks.

And so say all of us, Paul. Sad to think that this time last year we would have been about half way through a Doctor Who *season, even if it was again only fourteen episodes. . . but some readers are finding new adventures in* DWM *itself. . .*

STRIPPED FOR ACTION

Many, many, congratulations! The first two episodes of *Fellow Travellers* boasts not only the best art I've ever seen in your publication (surpassing even *Junkyard Demon,* **Issues 58-59)** but a storyline that for the first time in the strip's history actually reflects some of the atmosphere and the mood of the tv series as it is/was. It is faultless. I hope to see Mr Ranson's work in particular again in your magazine, and that this more adult style of strip at last banishes the memory of *that* penguin and so on for ever!

Nigel Fairs,
Brighton

Oh, I rather like that penguin. . . our strip gained a very encouraging amount of letters this month –

Well done to all involved in the comic strip *Fellow Travellers.* I personally think the art looks realistic – dark and haunting, along with the story! In my opinion it is the best drawn story since your humble beginnings. Will there be more drawn in this manner? While talking about the comic, it would be nice to see other Doctors in the strip. How about a special featuring a past persona in comic form? The magic of William Hartnell and Patrick Troughton has really hit home with the release of the adventures on BSB – what do others think?

Simon Leaton,
Poole

Andrew Cartmel is already working on a new four part story for next year, which will be drawn by Mike Collins. I hope that our forthcoming UNIT story continues to merge the best aspects of the tv series and the comic strip and remains true to the spirit of Doctor Who. ***Finn Clark*** *suggested a regular comics special, something really dependent on an upsurge in the good Doctor's fortunes. Featuring other Doctors is something we have considered, but that old bugbear of costs constantly preys on such excellent ideas. After eleven years of* Marvel Who *strip and all the other material that has appeared elsewhere however, there's plenty to think about compiling.*

NO-PRIZE?

I claim Simon Leng's Marvel No-Prize! (**Issue 163**). I agree with him about Sarah Jane's adaptable clothing. (It changes to suit it's present environment). That explains why, in the first part of your comic strip *Train Flight* (**Issue 159**) Sarah Jane is wearing a blouse, and in the second and third parts (**Issues 160 and 161**) she is wearing a polo neck jumper.

However, that doesn't explain the necklace that she wears in parts Two and Three. I think Sarah decided to put a necklace in her pocket before she went to the Oscar Petersen jazz concert. But when her adaptable clothes gave her a polo neck jumper she decided to put it on.

Douglas Alldred
Isle of Wight

Simple really! One no-prize on its way. . .

BEWARE OF OUT TAKES

It's great to see the number of *Who* stories going out on video, since the BBC (unlike PBS over here) doesn't seem interested in giving fans what they want to see. The idea of restoring lost footage from *The Curse of Fenric* is great, but I'm also glad to hear they don't plan on putting back everything.

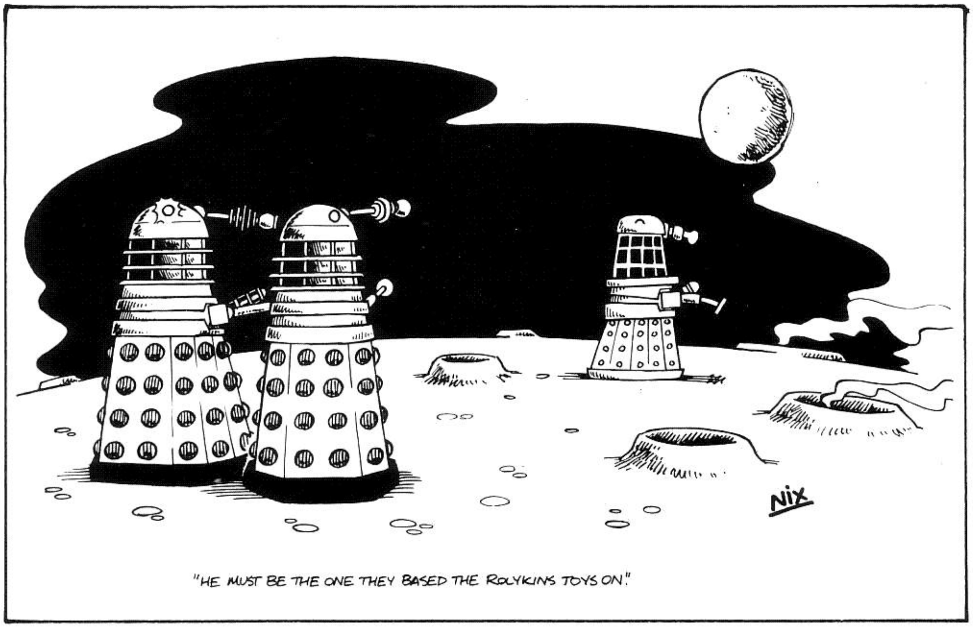
Once cable and video became popular here, the regular networks began inserting 'out takes' back into films, just as a gimmick to get viewers who otherwise preferred uncut, uninterrupted films over butcher jobs interrupted by commercials. Usually scenes cut didn't really add anything and it's a knock against the original editor's work.

Henry R. Kujawa,
Camden,
New Jersey
USA

BIG BUDGET OVERKILL

On the subject of whether or not a big budget would enhance *Doctor Who* or kill it, you must remember that a big budget alone does not make a good story; for example the episode *Justice* from *Star Trek: The Next Generation* looks really glossy and has obviously had quite a bit of cash spent on it, yet it is sheer and utter rubbish, like most of the *ST:TNG* episodes I've been unfortunate enough to see.

When making programmes▶



"HE MUST BE THE ONE THEY BASED THE ROLYKINS TOYS ON."

such as these and basically all forms of television fiction you must in my opinion have a strong script, and then on top of this good acting. Big budgets do not conceal lousy scripts and acting; this fact is apparent in *Battlefield,* which looks really glossy but the plot has more holes in it than a Swiss Cheese.

Back in the early days of *Who* the production team was turning out, week after week, some of the best television that I've ever seen, and this was all done for peanuts, but it worked because of the quality of the scripts and the performance of the actors. Who can ever forget the look on Hartnell's face after he realises the significance of his making cocoa for Cameca in *The Aztecs*? – sheer genius.

Basically, I hope the next producers of *Who* take the time out to think why the programme took off all those years ago, and realise that it wasn't due to a multi-million pound budget, but due to strong scripts, and good acting, and have this as their basis for the show over the coming years.

Michael King
Sheffield

The also heard froms: *an anonymous writer who wants to see* Doctor Who *filled with more violence, comedy and. . . sex with the show going out after 9pm. Fine, let's turn it into every other turgid, boring show that appears on tv . . . the only photographs of* Doctor Who *available are the ones that appear in* DWM *or fanzines,* ***Edward Bate*** *– there's currently no ordering service for such material from the BBC . . . Nostalgia is returning, as reported last issue* ***Gavin Connery,*** *and Kev F. and Steve Noble are back in this very issue . . . sorry* ***Steve Trump,*** *no photos of Kemel from* Evil of the Daleks *that we've found – any readers like to help? Hope you like the Rill shot that appears on Page Three. On the archives front, we're still working on covering those not already featured, in however limited a format. But re-archiving some stories will occur . . .* ***S. Taylor*** *points to the stories of Hartnell and Troughton that shine over the gloss of today, citing* Ghost Light *which offered so much but, he feels, was let down by a dreadful plot.*

A lot of demand for repeats while a decision is awaited, more fanzine reviews and even more demands for some news on the show's future – echoed in these offices, we assure you! Until next month. . .

BACK ISSUES

Marvel are now able to offer a limited number of ***Doctor Who Magazine*** back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (British Sterling or USA Dollars) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM Issue 151: Colin Baker in *The Ultimate Adventure* cover. *Battlefield* preview; Graham Williams interview; The Fall Guys (stuntwork in *Who*, Part 2); Location Feature plus South West England Location Guide; Yeti feature; *The Infinity Season* text story by Dan Abnett, illustrations by Gerry Dolan; Dalek Continuity; Tom Baker Episode Guide (Season 14).

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Curse of Fenric* preview; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks:1* by Richard and Steve Alan, art by Lee *'Robocop'* Sullivan; Off the Shelf (*The Chase, Mission to the Unknown* and *The Daleks' Master Plan* book reviews); Tom Baker Episode Guide (Season 15).

DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:4* by Richard and Steve Alan, art by Lee Sullivan; Matrix Data Bank; Tom Baker Episode Guide (Season 17). Pin ups: Captain Sorin and Ace (*Fenric*); Ace and the Doctor (*Ghost Light*) and Scaroth (*City of Death*).

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and free poster; Matrix Data Bank; Season Twenty-Six Survey results; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight: 2* by Donkin and Brand, art by John Ridgway; Off the Shelf (*An Unearthly Child, The War Games* video reviews, *Remembrance of the Daleks* book review); Colin Baker Episode Guide (Season 22). Pin up: the DJ (*Revelation of the Daleks*).

DWM Issue 163: *Claws of Axos* cover; Search out Science K9 photographs; Peter Grimwade tribute. Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; Matrix Data Bank; *The Two Doctors* recording feature, Part One: *Teenage Kicks* text story by Paul Cornell, illustrations by Cam Smith; Longleat Exhibition feature and photographs; Sylvester McCoy Episode Guide (Season 25). Pin up: *The Five Doctors* (Hurndall, Davison, Pertwee, Troughton).

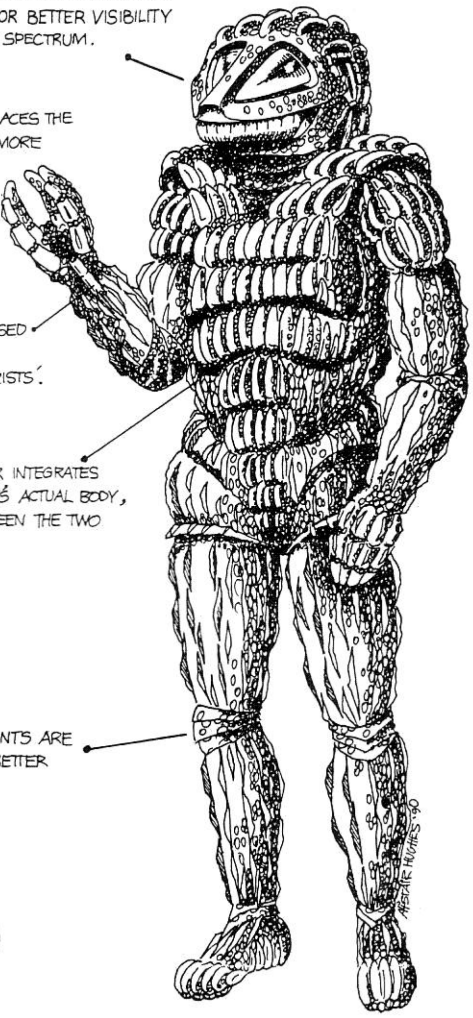
DWM Issue 164: *The Keeper of Traken* cover: John Nathan-Turner interview; *Terror of the Autons* Archive, Part One; The Two Nervous Breakdowns (*Two Doctors* recording feature), Part Two; Philip Madoc interview; *Fellow Travellers* strip, by Andrew Cartmel and Arthur Ranson Part One; Matrix Data Bank and Off the Shelf (*Mission to Magnus* book, *The Brain of Morbius, The Five Doctors* videos reviewed); Sylvester McCoy Episode Guide (Season 26). Pin Up: *The Curse of Fenric*

DWM Issue 165: Katy Manning cover; BSB Weekend Schedule; *Terror of the Autons* archive Part Two; Katy Manning interview; Foreign Locations Guide; *Fellow Travellers* strip, Part Two; Video FX: Dave Chapman interviewed, plus Matrix Data Bank. Pin ups: *City of Death,* Nicola Bryant.

DWM Issue 166: Nicola Bryant cover; Graham Williams tribute; Warlord and War Chief Case Studies; Derrick Sherwin interview; Nicola Bryant interview; Collector's Corner; *Fellow Travellers* strip, Part Three; Making *Mawdryn Undead* feature. Pin ups: *Battlefield* and *Warriors of the Deep.*

ALL PIN-UPS FULL PAGE, NO TEXT. NO OTHER ISSUES CURRENTLY AVAILABLE.

The New Ice Warrior?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ALISTAIR HUGHES '90

BATTLE FOR THE UNIVERSE COMPETITION WINNERS

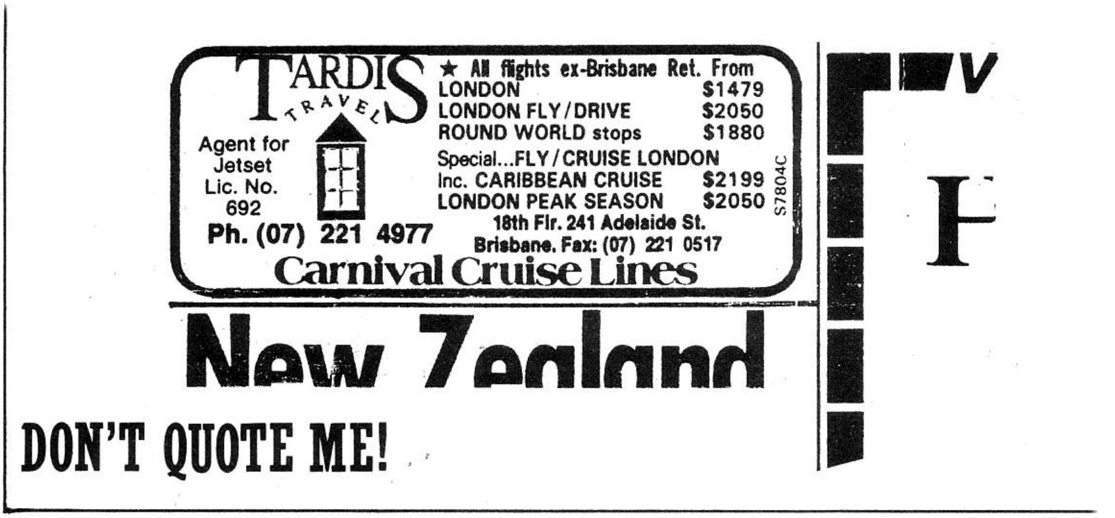
A huge entry for our *Battle for the Universe* competition in **Issue 162** finally produced the winners below: Robert Alexander, 159 The Keep, Portchester, Fareham, Hants, Portsmouth, PO16 9PR; Steve Argo, 1525 51st Street W., Birmingham, Alabama, 35208, USA; Joseph Blythe, Hindelang, High Broom Lane, Crowborough, East Sussex, TN6 3SP; Jack Boulton, The Pound House, Main Street, Offenham, Evesham, Worcs, WR11 5RL; Stephen Churchill, 5 Melbourne Way, Newport, Gwent, NP9 3RE; Richard Forsyth, 101 Fisher Parade, Pakuange, Auckland, New Zealand; Glenn Gentry, 3 Beachcroft Road, Wallheath, West Mids, DY6 0HJ; Miss C.D. Groombridge, 22 School Lane, Guiden Sutton, Chester, CH3 7ET; Ruth Harding, 4 York Road, Shefield, Brentwood, Essex; Gareth Johnstone, 4 King Street, Whitehaven, Cumbria, GA28 7GA; Paul Linton, 16 Harvey Drive, Sittingbourne, Kent, ME20 4UR; A. Longbone, 69 Rosedale Ave., Southcoates Lane, Hull, N. Humberside, HU9 2PN; Steve Merrifield, 176B Fairmead Avenue, Westcliff on Sea, Essex; Andrew Peel, 14 Borrowdale Close, Radford, Coventry, West Midlands, CV6 2LQ; Nigel Richardson, 29 Homedale House, 3 Brunswick Road, Sutton, Surrey, SM1 4DG; Jonty Stern, 38 St Annes Crescent Lewes, E. Sussex, BN7 1SB; Nigel Walker, 9 Emmott Farm Fold, Off Sun Street, Haworth, BD22 8BY, West Yorks; Jason Wardley, Rectory Gardens, The Green, Aldridge, West Midlands, WS9 8UP; Jon Williams, 28 Highfield, Great Hollands, Bracknell, Berks, RG12 4HD; and Giles Yeates, Mayville, Leckhampton Lane, Shiredington, Cheltenham, Glos, GL51 5XW.

ADDITIONAL INPUT

Issue 165, Archives: Dave Who? Tom Pertwee? What can we say? Erm, it was a deliberate mistake which has caused us infinite embarrassment and made nearly every reader point it out. . . the Auton voice credit of Haydn Jones is correct, despite contradicting a reference to Haydn Wood on Page 13. Wood appears in *Planet of Evil.*

DATA COILS

All Data Coils entries cost 50p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. **PLEASE WRITE YOUR ENTRY CLEARLY.** Send to Jane Smale, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month). Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.



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EVENTS

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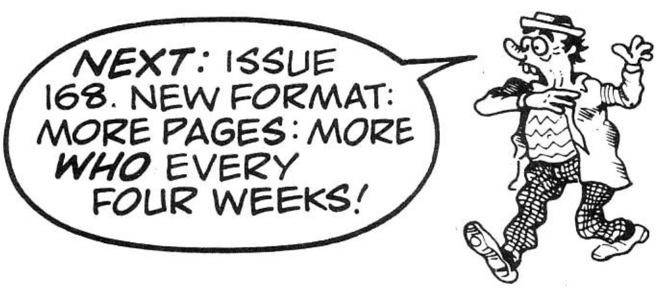
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A Licence to Sell

What gets a BBC licence to become a piece of *Doctor Who* merchandise – and what gets refused? John Nathan-Turner spoke to Julie Dixon, former BBC Merchandising Manager, on the marketing *Doctor Who*...

Julie Dixon is one of the unsung heroines of *Doctor Who* – not for her a credit on the programme against a starry background – no expeditions to glamorous sand-pits, no book-signings and no carousing with the stars. However, Julie's contribution to the industry that surrounds *Doctor Who* is major. As the Manager of Merchandising Department at BBC Enterprises she dealt with all manner of Merchandising for the programme (and indeed many others) in order to produce revenue for Enterprises which is then ploughed back into BBC programmes.

Doctor Who has been co-produced by BBC Television and BBC Enterprises for many years and it is thanks to Julie and her team's efforts, alongside those of the other money-making arms of Woodlands, where Enterprises is housed in London, that the programme has flourished in the market-place of the business world.

On her penultimate day with the Corportation in June she found time to talk to me about her *Who*-ish activities as we prepared to journey to her farewell party.

Julie was born and educated in Hull, and after taking her 'A' Levels; she gained a place at Birmingham University. "I was a Jill-of-all-trades, I suppose. My 'A' Levels were French, Economics and Maths – a weird combination, to say the least, so I eventually decided to read International Studies, with a view to a career in Journalism." Julie enjoyed the course enormously but with vague ideas of a career in television in mind, she became the part-time co-producer of the live University Student Television Channnel. "It was very amateur but very good fun, and even though I had the title of co-producer, I also wrote, directed, floor managed, presented the news, edited scripts and contributed to the gossip column."

Having gained her degree, Julie decided she wasn't cut out to be a journalist and embarked on a post-graduate lectureship entitled 'Youth and Broadcasting'. She toured schools and youth clubs teaching young people how to make short programme inserts for BBC Radio Humberside. "It was a time of great unemployment and it was rewarding helping fourteen to twenty year olds make radio items with virtually no resources. Many of the items were actually broadcast! Nevertheless, deep down I didn't feel I had what it takes to be a good producer so I moved to the business sector."

Returning to Birmingham, Julie took a trainee-ship to a firm of American Chartered Accountants. "It was fascinating. I had to administer and advise companies, ranging from Advertising Agencies to Agricultural Engineers, who were in the last throes of trading: advising them on how to aid redundant staff, selling assets and teaching companies how to be more commercial in a competitive world".

Julie, who is in her late twenties, still yearned for some connection with the media, though acknowledging her business skills and so she wrote to the BBC detailing her experience. "In a very short time I was ensconced at BBC Enterprises as Finance Assistant, monitoring all the American programme sales royalties. Incidentally, it was a post I was over-qualified for and I even took a pay cut. But then nothing's changed at the BBC even now!"

A year later she was sent over by Finance Department to the Merchandising area to "inspect and advise on missed opportunities, expansion, exploitation and general area development. I was about to report that in my opinion there should be a Finance Assistant permanently attached to the department, when I was offered the post of Licensing Assistant to Lorne Martin, who was the Merchandising Manager. So the report was never made! And before you mention the world 'bribery'" she added "it was only an occasional gin and tonic!"

POTENTIAL LICENSES

As Licensing Assistant, the individual seeks out programme product potential, develops the idea with manufacturers, liaises with the producer, and most importantly finds the right Licensee to do the best job possible. "To start with I dealt with small projects like *Scrag-tag,* a childrens' puppet programme, but this was not one of our outstanding success stories! I progressed to *Postman Pat* and *Doctor Who* and then I was responsible for the most successful single product in Enterprises history. *Trivial Pursuit* was making an absolute fortune so I examined closely the potential of our own game shows. With the producer of *A Question of Sport*'s backing, I eventually licensed a boxed game of the show which gained a quarter of a million sales over one

Christmas alone. With a royalty of about a pound per game, Enterprises, and therefore the Corporation were a quarter of a million pounds better off." I wondered if this was why Julie had approached me a year ago about the *Doctor Who* box game *Battle for the Universe*? "Of course" she replied, "let's hope it does as well as *A Question of Sport* – it was certainly well-received at the January Toy Fair this year!"

I wondered whether *Doctor Who* brought any special problems to Julie's department. "The main problem is that about eighty percent of our enquiries come from fans, most of whom, with the greatest respect, do not have the resources or business acumen to make a license financially viable. So often I am trying to control their enthusiasm, without destroying it and channel it in the right direction. It is vitally important that *if* we issue a license, it is a lucrative one, not just for a small fan-led group, but for the general marketplace. Unless it is an established company with an established distribution, almost invariably we have to say 'no'."

I asked Julie to give me her thoughts on *Doctor Who Magazine* and its relationship with BBC Merchandising, with a promise that no matter what she said, I felt John Freeman was impartial enough to print the criticisms, and in any case she'd have embarked on her new job by the time this interview was published. Svelte, blue-eyed Julie roared with laughter. "John and my department have a good relationship. If we wish to highlight a particular area of our operation, he has always been most helpful, giving us editorial space or a publicity push for certain products. Conversely if there is an item we do not approve of in the marketplace, he is most cooperative in keeping it out of the magazine. I think John has joined the *Doctor Who* "family" well and truly now and shares the enthusiasm and business mindedness of all concerned. I should add that this applies to all the artists and manufacturers with whom we deal and indeed *all* the producers over the years. Everyone is receptive to ideas old and new."

"This is not always the case", added Julie. "*Some* producers regard merchandising as little more than prostitution, especially if the ideas don't come from them!"

THE CARTOON SERIES

Even though "*Doctor Who* is BBC copyright, it is one of the most complicated to negotiate because of the monsters and some of the companions, which are owned by the various writers so one single license may involve a multitude of interested parties. Like *Doctor Who – The Ultimate Adventure* for instance?

"I was delighted when Mark Furness approached us about the play. He is a very experienced entrepreneur. We negotiated with Terry Nation's agent with regard to the Daleks and Gerry Davis' representative for the Cybermen. I thought it was a very good family show. It was such a pity that last year's summer was so good. If it had been a traditional English summer, I'm convinced it would have played to packed houses. There is still a possibility of an Australian and/or Canadian Tour."

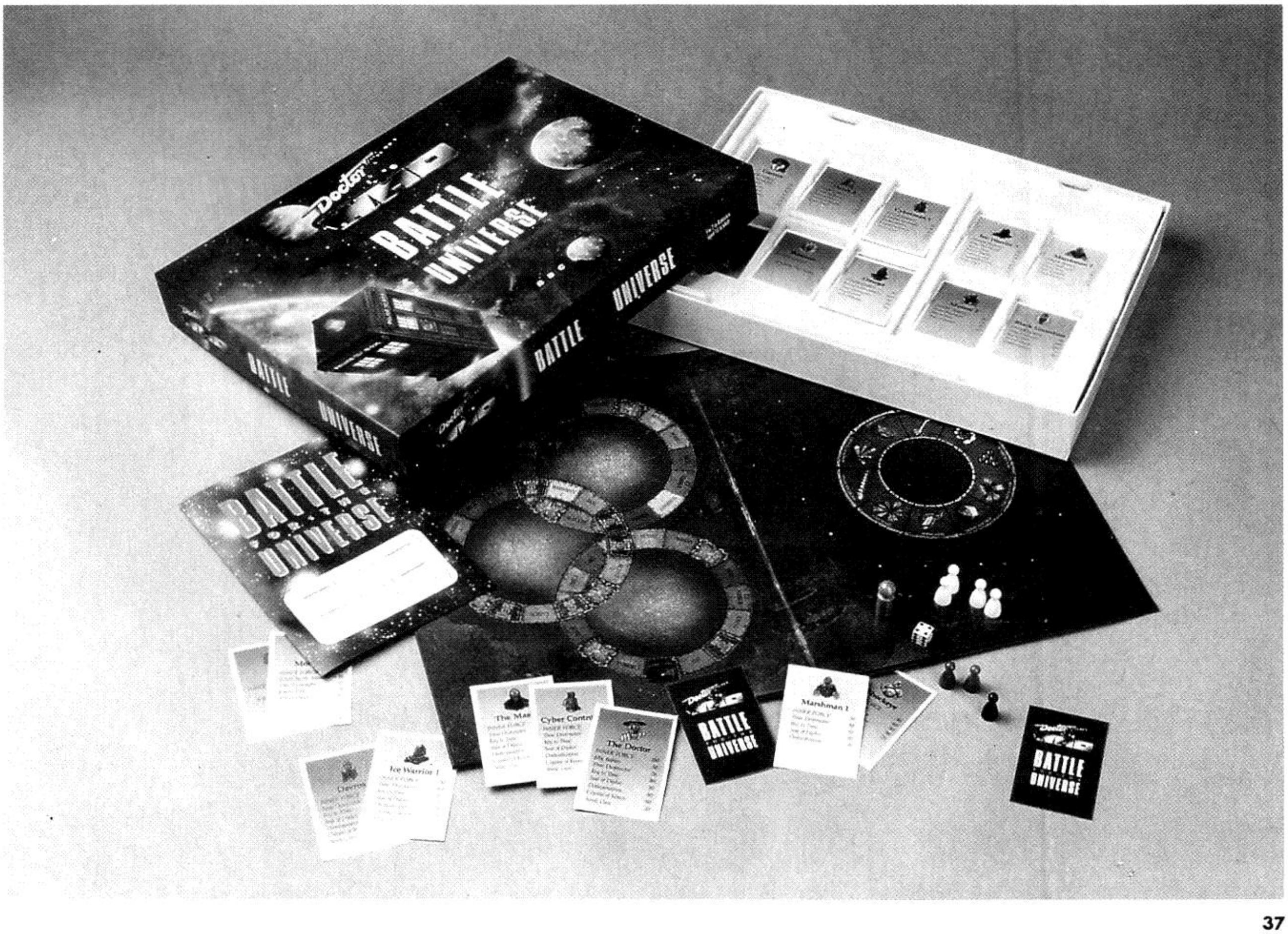
Julie was also responsible for licensing M & J Media Ventures, headed by Lorne Martin, to produce exhibitions including *Doctor Who* for BBC Enterprises. Among her other credits for product are *Top of the Pops, Grange Hill, Eastenders, Antiques Roadshow, P.C. Pinkerton* and even a planned theme park attraction for *The Archers*.

She is so enthusiastic about her work, especially *Doctor Who*, that I wondered why she was leaving. "I was approached by Hanna Barbera, who feel that with 1992 coming along, they want to expand their merchandising operation into Europe. They have always exploited fully the United Kindgom and United States markets, but have only recently started to concentrate their efforts on Europe and are even planning to open an office in Italy.

"They asked me to coordinate the whole European operation and advise on exploiting the market fully. I'll be overseeing the agents and making sure that companies are aware that *The Hanna-Barbera Hour* is likely to appear literally all over Europe – at long last my French will be put to good use."

I asked Julie what her last licence for *Doctor Who* had been. "Well, I recently licensed some underwear for the Autumn. But whatever you do, don't say I had a hand in the *Doctor Who* boxer shorts!! Now I'm in the Hanna-Barbera world of cartoons, it's bad for my image."

Doctor Who fans may not have seen the last of Julie Dixon, the Jill-of-all-trades! As we prepared to leave the trendy bistro 'Albertines' where *Eastenders* was conceived, she confided "one of the first suggestions I shall make when I settle into Hanna-Barbera is that we approach BBC Merchandising about a license to produce *Doctor Who* as a cartoon for world distribution!" And I have a feeling she will.



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STORY: **DAN ABNETT** PENCILS: **LEE SULLIVAN** INKS: **MARK FARMER**
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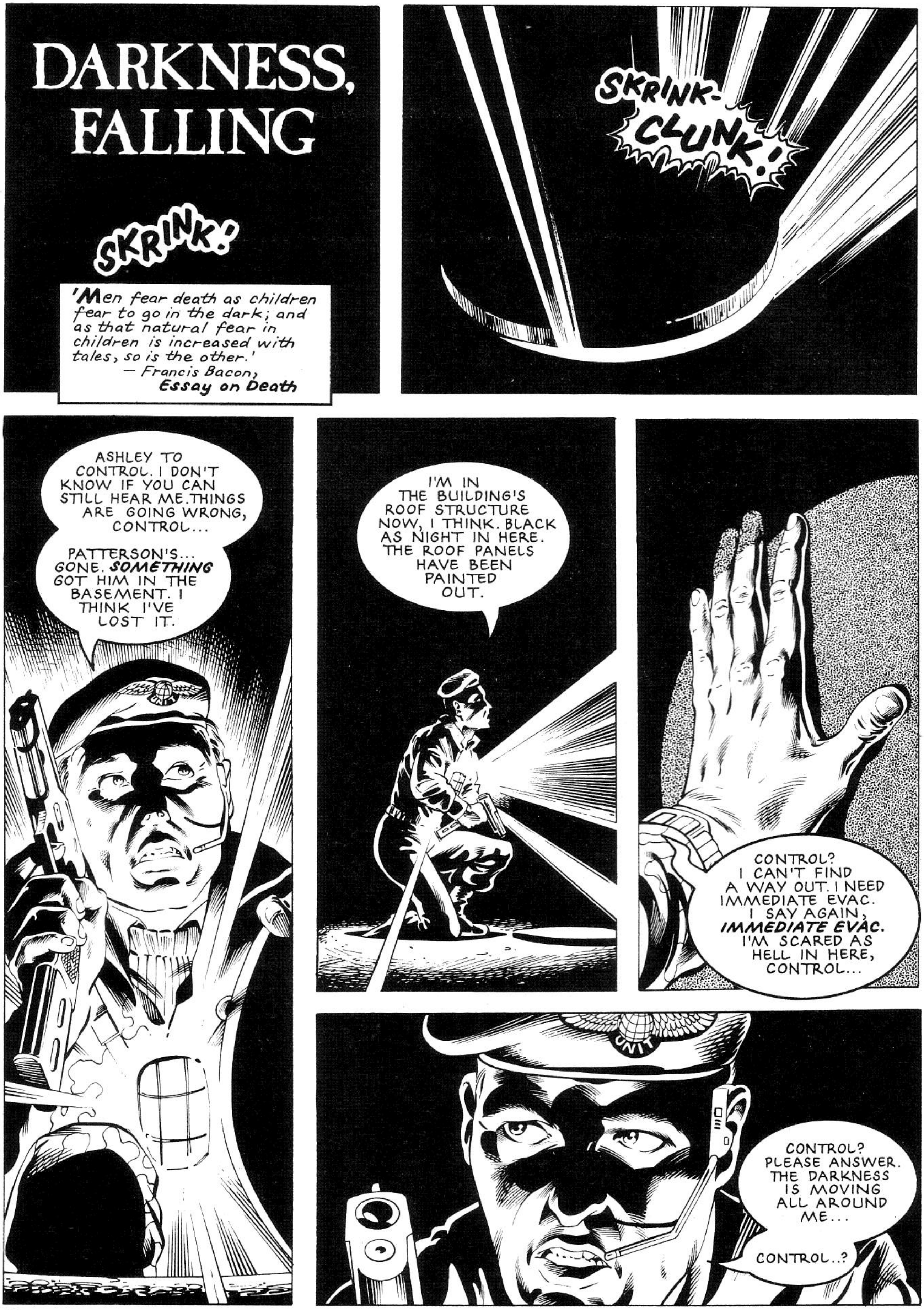
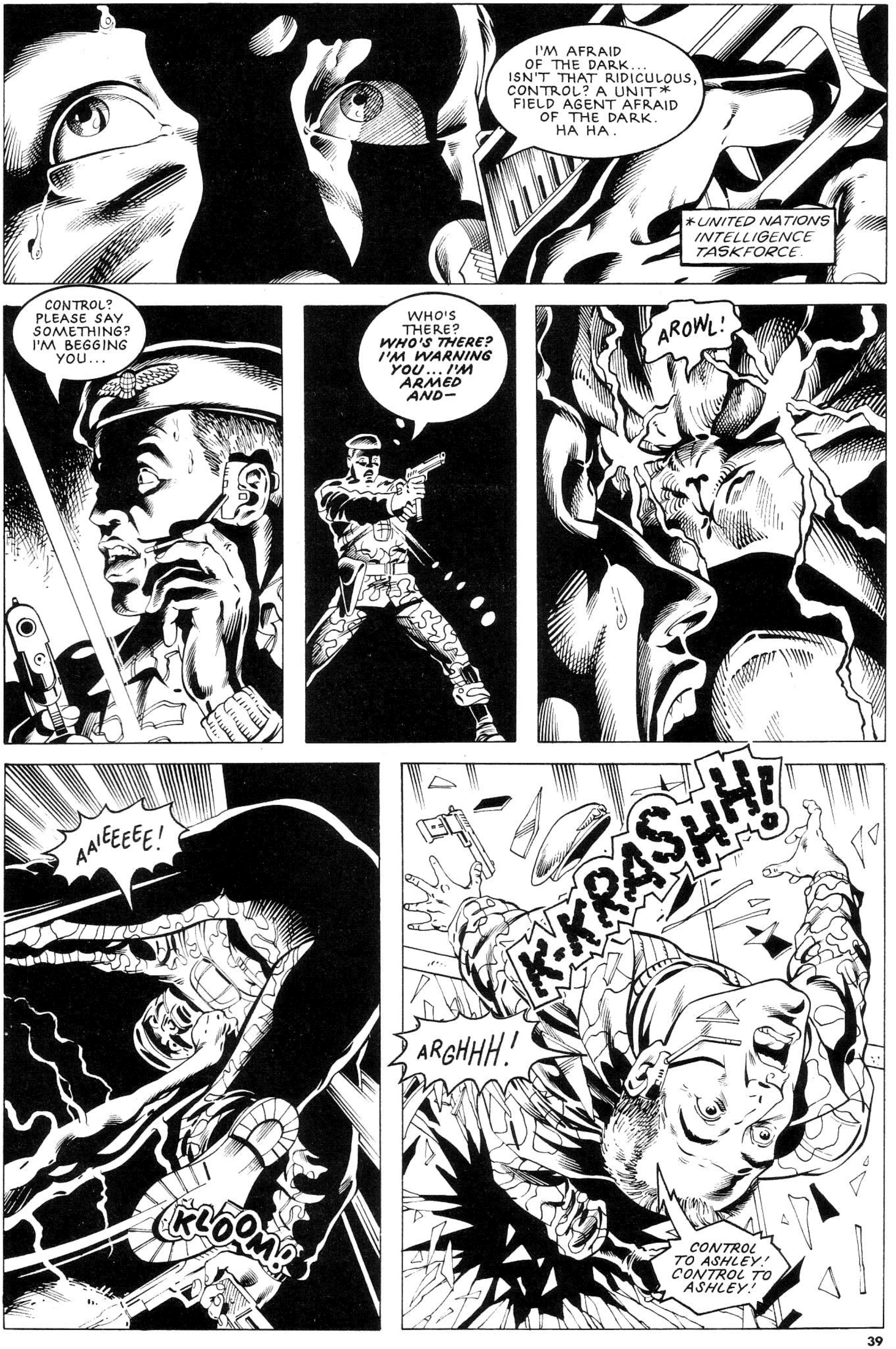
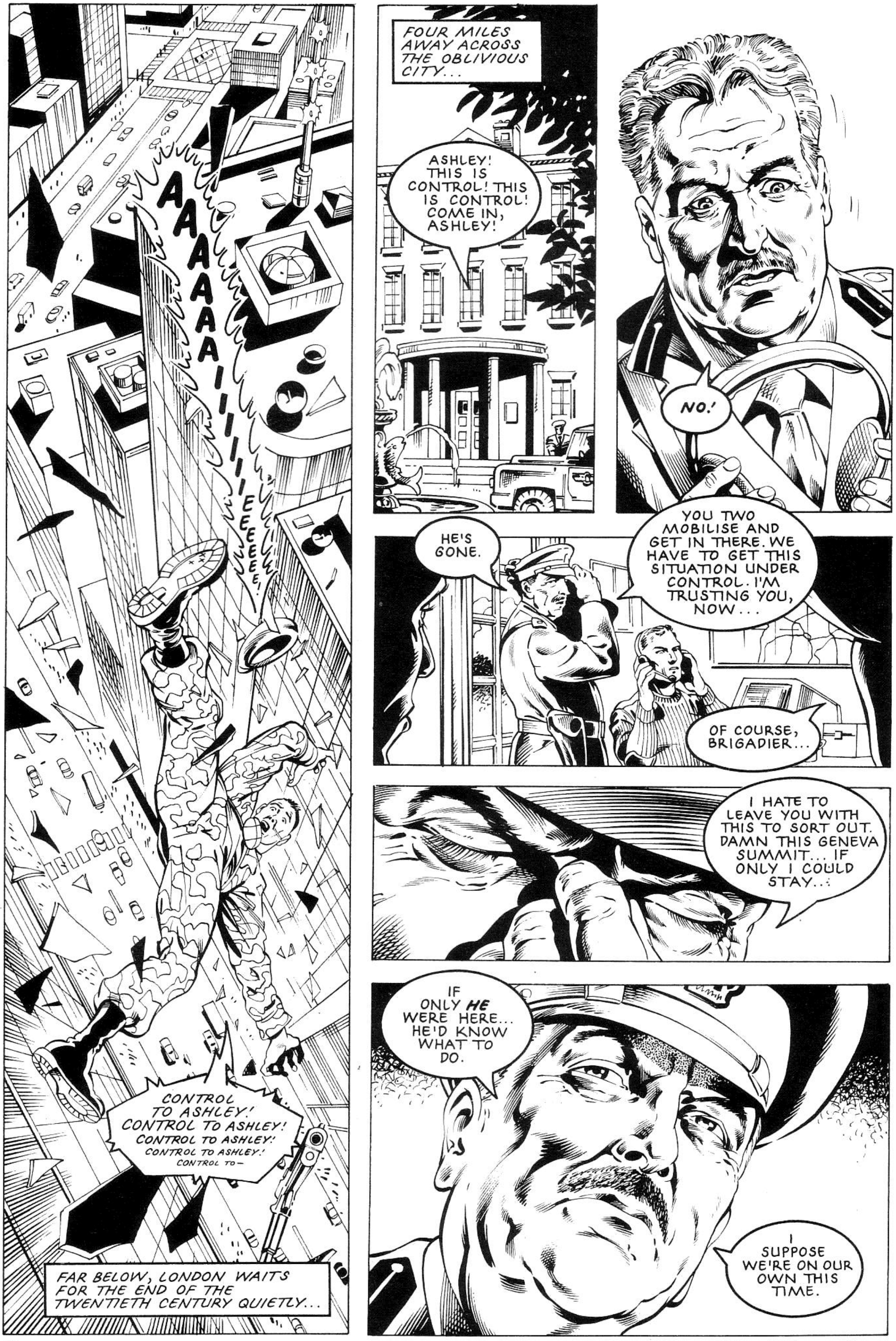
DARKNESS, FALLING


SKRINK!
'Men fear death as children fear to go in the dark; and as that natural fear in children is increased with tales, so is the other.' — Francis Bacon, Essay on Death
SKRINK-CLUNK!
ASHLEY TO CONTROL. I DON'T KNOW IF YOU CAN STILL HEAR ME. THINGS ARE GOING WRONG, CONTROL...
PATTERSON'S... GONE. SOMETHING GOT HIM IN THE BASEMENT. I THINK I'VE LOST IT.
I'M IN THE BUILDING'S ROOF STRUCTURE NOW, I THINK. BLACK AS NIGHT IN HERE. THE ROOF PANELS HAVE BEEN PAINTED OUT.
CONTROL? I CAN'T FIND A WAY OUT. I NEED IMMEDIATE EVAC. I SAY AGAIN, IMMEDIATE EVAC. I'M SCARED AS HELL IN HERE, CONTROL...
UNIT
CONTROL? PLEASE ANSWER. THE DARKNESS IS MOVING ALL AROUND ME...
CONTROL..?


I'M AFRAID OF THE DARK... ISN'T THAT RIDICULOUS, CONTROL? A UNIT* FIELD AGENT AFRAID OF THE DARK. HA HA.
*UNITED NATIONS INTELLIGENCE TASKFORCE.
CONTROL? PLEASE SAY SOMETHING? I'M BEGGING YOU...
WHO'S THERE? WHO'S THERE? I'M WARNING YOU... I'M ARMED AND—
AROWL!
AAIEEEEE!
KLOOM!
K-KRASHH!
ARGHHH!
CONTROL TO ASHLEY! CONTROL TO ASHLEY!


AAAAAAIIIIIIEEEEEE!
CONTROL TO ASHLEY! CONTROL TO ASHLEY! CONTROL TO ASHLEY! CONTROL TO ASHLEY! CONTROL TO—
FAR BELOW, LONDON WAITS FOR THE END OF THE TWENTIETH CENTURY QUIETLY...
FOUR MILES AWAY ACROSS THE OBLIVIOUS CITY...
ASHLEY! THIS IS CONTROL! THIS IS CONTROL! COME IN, ASHLEY!
NO.!
HE'S GONE.
YOU TWO MOBILISE AND GET IN THERE. WE HAVE TO GET THIS SITUATION UNDER CONTROL. I'M TRUSTING YOU, NOW...
OF COURSE, BRIGADIER...
I HATE TO LEAVE YOU WITH THIS TO SORT OUT. DAMN THIS GENEVA SUMMIT... IF ONLY I COULD STAY...
IF ONLY HE WERE HERE... HE'D KNOW WHAT TO DO.
I SUPPOSE WE'RE ON OUR OWN THIS TIME.

Next: Distractions

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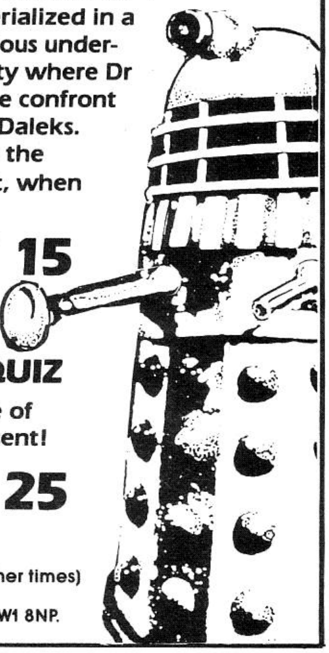

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Stripped for action?

DWM investigates an item of *Doctor Who* merchandise that's literally still on the drawing board. . .

The record for 'Longest gestation period for a piece of *Doctor Who* merchandise' may seem to rest with the latest attempt at producing a movie, but others may catch up with it. The *Doctor Who* newspaper strip is an idea that's been kicked around at Marvel for over a year and has only just reached a version that can be published. So for anyone planning to get involved in the merchandising of the programme – be warned! It can take longer than you think. . .

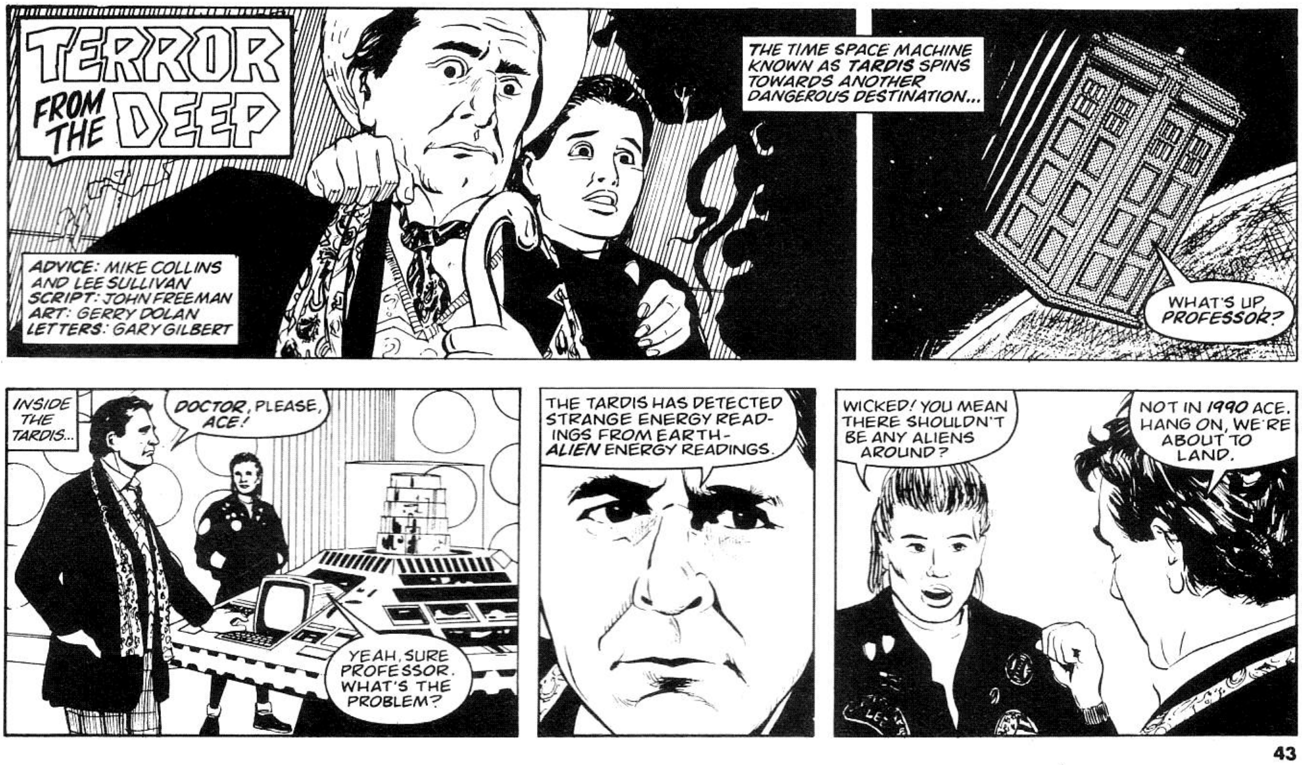
Back in the heady summer days of 1989, *DWM* Magazine Editor John Freeman and freelance artist Lee Sullivan were invited to the Carousel convention in Cardiff. It could have been your normal convention appearance: aside from the fact that the 'thrash' metal band Anthrax were in the same hotel along with plenty of *Doctor Who* fans, there was nothing unusual about the event. Until the pair of them came up with the idea of trying to plot a *Doctor Who* newspaper strip, that is.

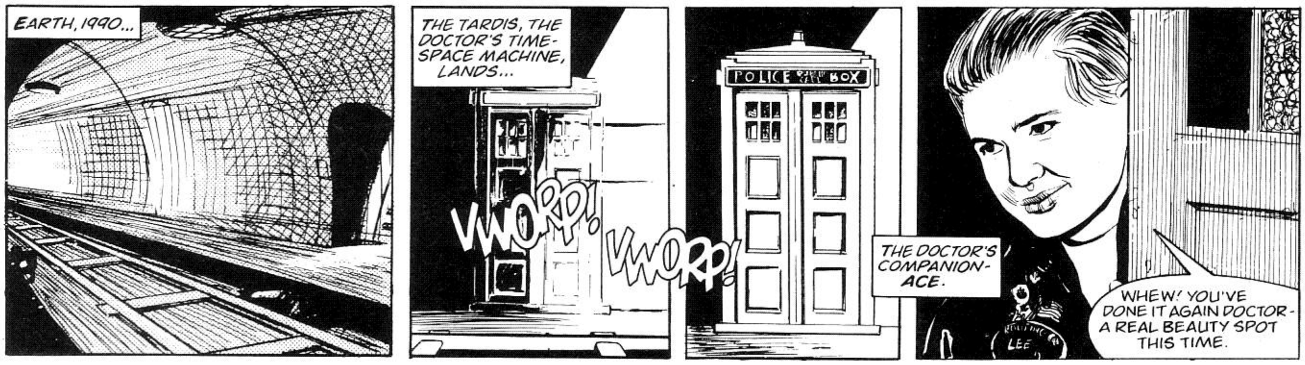
"It was a way of expanding the range of the usual Marvel panel," John explained. "We're always bombarded with ideas for the Magazine, for the programme and for the comic strip, so I think it was Lee that suggested we throw the newspaper strip idea at the audience and see what they came up with. It also saved us from doing any thinking ourselves. . ."

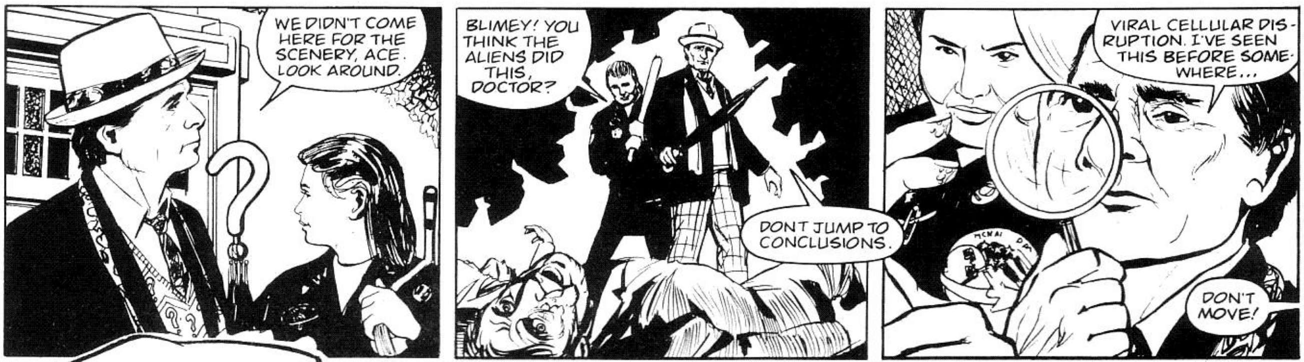
The elements for a plot came back thick and fast. A great many of them, such as the Master and many other monsters were rejected and a story quickly formed. This incorporated the Daleks, UNIT, the Channel Tunnel, a deadly virus *and* the Movellans. Throw in the Doctor and Ace and there are more than enough strands there to make an entertaining story that will also appeal ▶

DOCTOR WHO by Freeman and Dolan

Doctor Who © BBC Enterprises 1990. Follow the adventures of Doctor Who™ in Marvel Comics' *Doctor Who Magazine*


TERROR FROM THE DEEP
ADVICE: MIKE COLLINS AND LEE SULLIVAN
SCRIPT: JOHN FREEMAN
ART: GERRY DOLAN
LETTERS: GARY GILBERT
THE TIME SPACE MACHINE KNOWN AS TARDIS SPINS TOWARDS ANOTHER DANGEROUS DESTINATION...
WHAT'S UP, PROFESSOR?
INSIDE THE TARDIS...
DOCTOR, PLEASE, ACE!
YEAH, SURE PROFESSOR. WHAT'S THE PROBLEM?
THE TARDIS HAS DETECTED STRANGE ENERGY READINGS FROM EARTH - ALIEN ENERGY READINGS.
WICKED! YOU MEAN THERE SHOULDN'T BE ANY ALIENS AROUND?
NOT IN 1990 ACE. HANG ON, WE'RE ABOUT TO LAND.


EARTH, 1990...
THE TARDIS, THE DOCTOR'S TIME-SPACE MACHINE, LANDS...
VWORP! VWORP!
POLICE BOX
THE DOCTOR'S COMPANION - ACE.
WHEW! YOU'VE DONE IT AGAIN DOCTOR - A REAL BEAUTY SPOT THIS TIME.


WE DIDN'T COME HERE FOR THE SCENERY, ACE. LOOK AROUND.
BLIMEY! YOU THINK THE ALIENS DID THIS, DOCTOR?
DON'T JUMP TO CONCLUSIONS.
VIRAL CELLULAR DISRUPTION. I'VE SEEN THIS BEFORE SOMEWHERE...
DON'T MOVE!

to the general newspaper reader and not just the diehard fan.

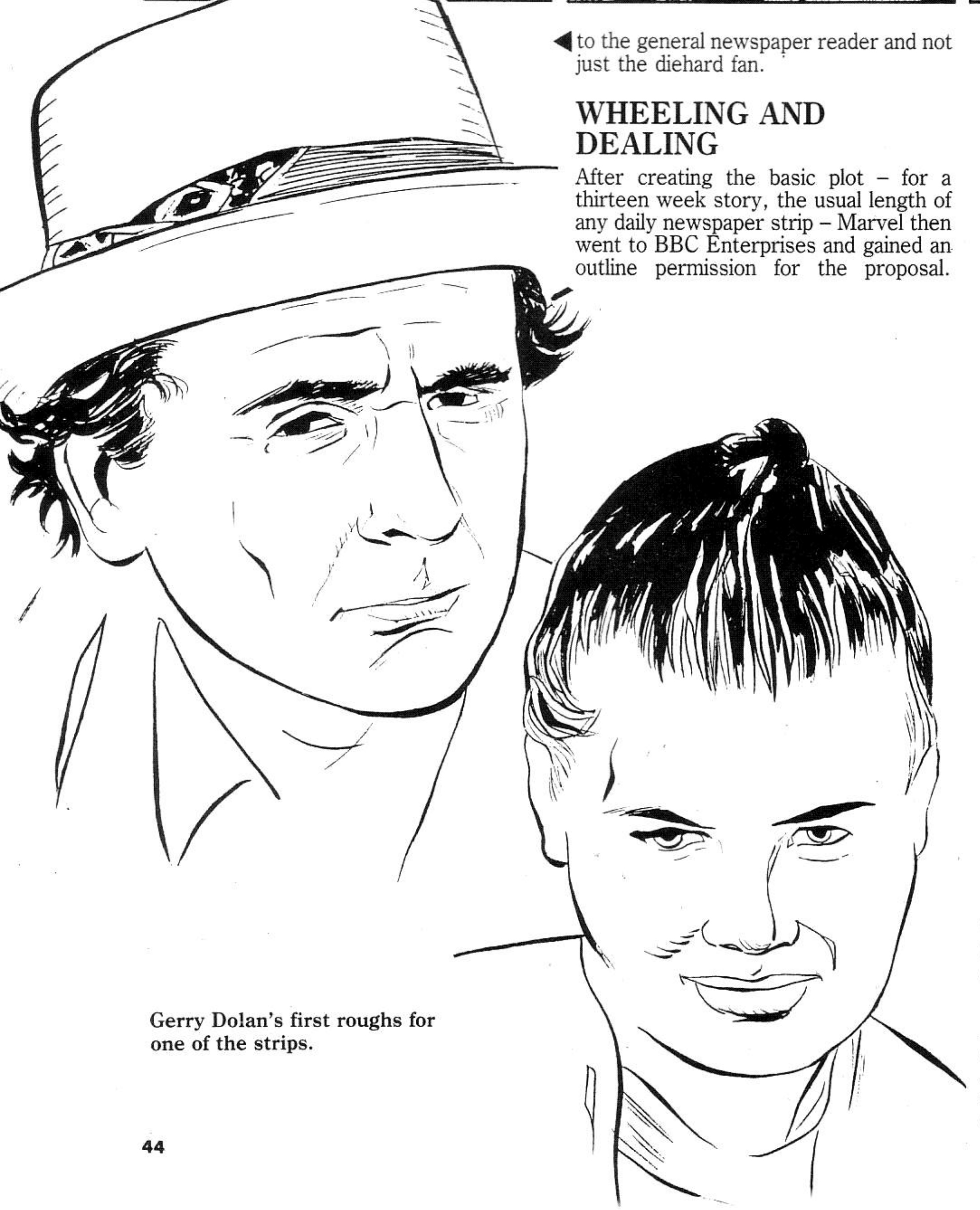
WHEELING AND DEALING

After creating the basic plot – for a thirteen week story, the usual length of any daily newspaper strip – Marvel then went to BBC Enterprises and gained an outline permission for the proposal. "Having a licence already certainly helped Marvel," John informed me. "The paperwork's probably easier and we have a proven track record as a commercial operation. There's no doubt that helps any proposal Enterprises gets. With an outline agreement in the bag, and later, permissions from Terry Nation's agent we went back to create a story." This wasn't as easy – none of the people involved had had much experience of newspaper strip writing and the pacing had to be right to make the tale work. Fortunately, comics artist Mike Collins, was around to offer advice. (He's recently worked on the *X-Men* for Marvel US and has also been the artist on the *Judge Dredd* newspaper strip, and gave a few pointers). What started as almost a game was looking promising.

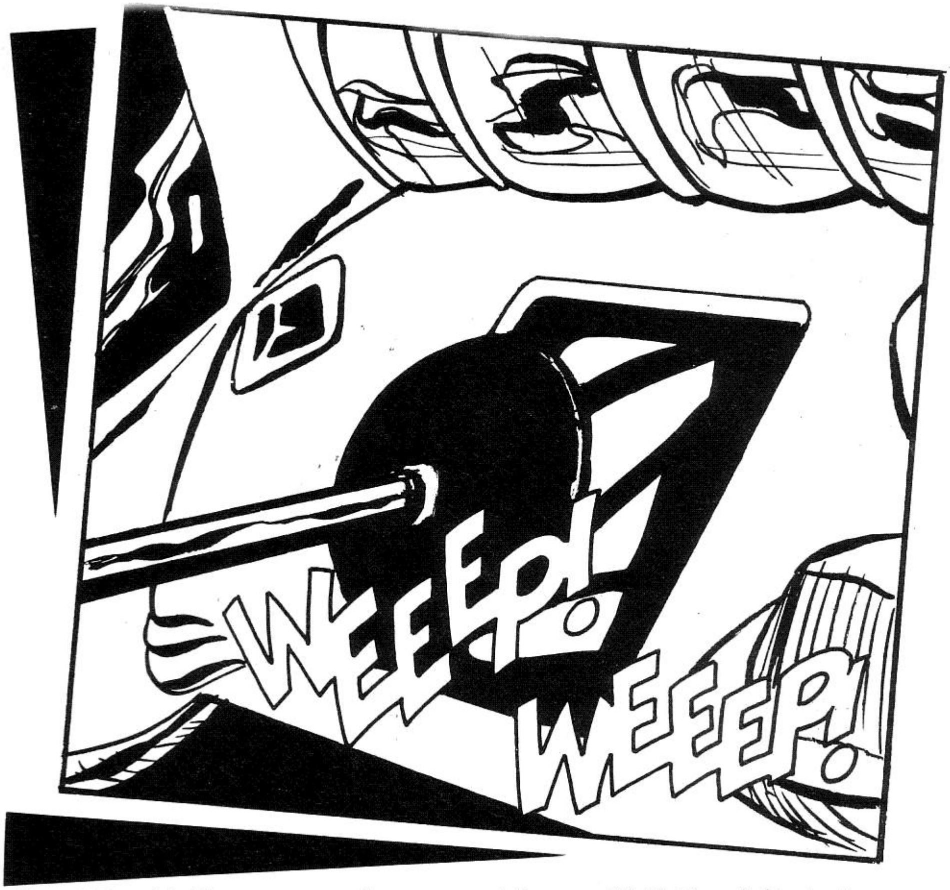
Unfortunately, Lee wasn't able to commit himself to working on the visual side of the strip, despite his incredible work on *Nemesis of the Daleks* material that year. When Marvel US saw Lee's work, he'd been snapped up for their *Robocop* book, and he had too much work on his plans to develop the project. "That was John's fault," said Lee, "He took my *Nemesis* pages to Richard Starkings and Robocop's editor, Greg Wright in the United States in the first place!"

DUCKING AND DIVING

The hunt was on for a new artist, and Gerry Dolan bravely slipped into Lee's shoes, fresh from the *DWM* strip *Stairway to Heaven*. There was more help here – the basic day by day outline had been completed and the plot written. Gerry works in the same studios as Sydney Jordan, creator of *Jeff Hawke,* a newspaper strip which appeared over many years in the *Daily Express*. His ideas helped revise and mould the final plotline into a story, told over thirteen weeks.



Gerry Dolan's first roughs for one of the strips.


WEEEP!
WEEEP!

"From there, we went to scripting some samples," says John. "They're laid out just like a comic strip, each individual strip treated like a strip page. The action is broken down into panels and the panels described for the artist. Then you add the word balloons and captions.

"We have two starts in these first few strips, introducing the Doctor and Ace and the Daleks separately. That's because we wanted to have as many hooks as possible and give any possible buyer an idea of the range of characters the strip could cover. We stuck with the Seventh Doctor and Ace because they're the ones running in *DWM's* lead strip and, despite the hiatus, the ones still more recently associated with the show. We'll have to wait and see how newspapers react to what's been done so far before the material gets any further."

So had there been any takers?

"Frankly, no, but it's still early days. The main problem with adventure strips is that you have to run them in order and that means any buyer has to think about the order they've got to run in. With something like, say, *Peanuts* or *Garfield* – the "funny strips" – that sort of thing doesn't matter. You can throw any of them in any day of the week. That makes them much more popular with harrassed newspaper staff! It's a shame though, because a daily adventure strip gives you a hook for new readers every day, to persuade them to buy the next day's paper. Something more interesting, I hope, than the second part of the 'How to make a Cornish Pasty' column, things like that!

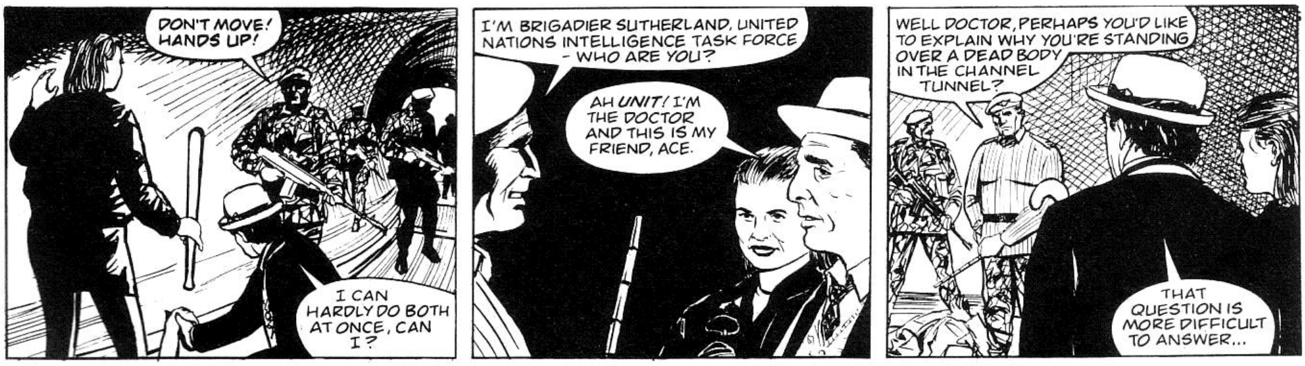
"The other problem is that if the strip is accepted by one of the nationals, then *Doctor Who* will be lucky if it has a new slot created specially for it – another strip has to end and that could take time. I'm still hopeful. The programme has a really wide audience – I don't think there's anyone in this country who's never heard of it – and the potential for a newspaper strip is tremendous. If the programme can keep going for twenty-seven years, why not a daily strip?"

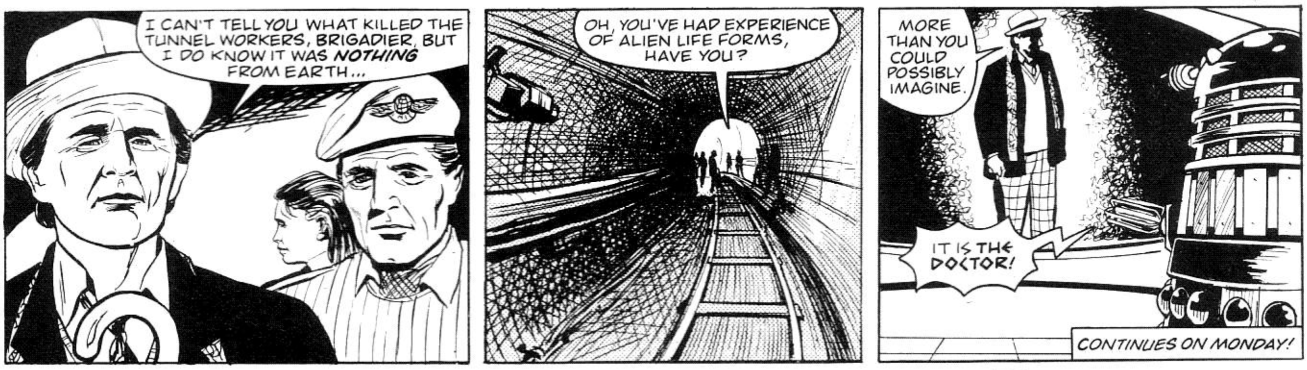
Although this may sound over optimistic in these dark days of no new show until at least late 1991, the *Doctor Who* legend does seem to be living on, albeit in different forms, from fanzines, *DWM* and the new W H Allen fiction to the (possible) movie. Whether a newspaper strip will be part of this new, prevailing myth, remains to be seen.

Paul Travers

Over the next two issues of DWM, we'll be publishing the first two weeks of the proposed newspaper strip – so you can make up your own minds about it. Is it exciting? Do you want to see more? Let us know!

◆


DON'T MOVE! HANDS UP!
I CAN HARDLY DO BOTH AT ONCE, CAN I?
I'M BRIGADIER SUTHERLAND, UNITED NATIONS INTELLIGENCE TASK FORCE - WHO ARE YOU?
AH UNIT! I'M THE DOCTOR AND THIS IS MY FRIEND, ACE.
WELL DOCTOR, PERHAPS YOU'D LIKE TO EXPLAIN WHY YOU'RE STANDING OVER A DEAD BODY IN THE CHANNEL TUNNEL?
THAT QUESTION IS MORE DIFFICULT TO ANSWER...


I CAN'T TELL YOU WHAT KILLED THE TUNNEL WORKERS, BRIGADIER, BUT I DO KNOW IT WAS NOTHING FROM EARTH...
OH, YOU'VE HAD EXPERIENCE OF ALIEN LIFE FORMS, HAVE YOU?
MORE THAN YOU COULD POSSIBLY IMAGINE.
IT IS THE DOCTOR!
CONTINUES ON MONDAY!

More next issue!

OFF THE SHELF

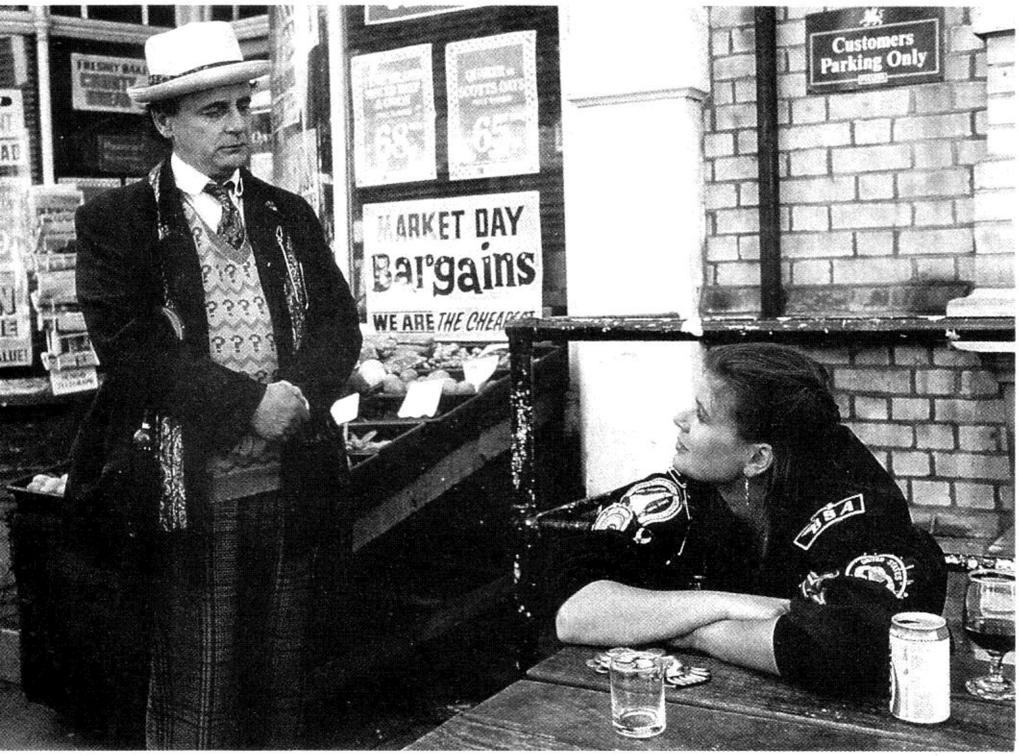


Photo © BBC.

Gary Russell dives headlong into the current Target and video releases. . .

Not that long ago, **DWM** reported that Target Books would be releasing the Season Twenty-Six novelisations in their original transmission order! Famous last words. *Ghost Light* arrived first followed by *Survival,* the season's final story which featured a race of Cheetah People, the Master, planet-hopping and sleepy Perivale. It's also Target's one hundred and fiftieth adaptation of a *Doctor Who* television story. To mark this occasion, the book has by means of a postscript a piece by current books editor Peter Darvill-Evans, outlining the future of W H Allen's commitment to *Doctor Who* fiction. More on that after the reviews. . .

SURVIVAL

Rona Munro's adaptation of her television script seems a great deal more violent on the printed page than it ever did on screen, a feeling enhanced by a few extra scenes. Presumably cut from the script, this includes the Master taking the subservient Midge around Perivale where he disposes of his Mum, a motorbike sales team, Harvey and Len from the corner shop and Derek, the young boy trapped with Midge and Shreela on the planet. Whether this actually does the book any credit I'm not sure.

Certain writers are born to write scripts, others are born to write books – few are successful at both. In the *Doctor Who* camp, Rona's fellow writers of Season Twenty-Six have all proved they can make that transition, but *Survival* unfortunately doesn't put Rona in the same category. Make no mistake, it's not a bad book – it has more depth of character and feeling than many other novelisations and it's certainly not in the bland "He Said, She Said" category like some early Eighties Terrance Dicks novels. It simply doesn't have the life or polish that Rona's contemporaries stamped into their books. Perhaps such comparison is unfair, but it does mean that this milestone release is a teeny bit of a damp squib. Having put a few new bits into the story, I was hoping we'd see the much-vaunted "final" confrontation between the Master and the Doctor, defining their relationship much more. Sadly, it's only slightly different to the tv version.

The book starts nicely, summing up the normality of a Sunday in a suburban town, suddenly disturbed by giant cats of horseback. But once the Doctor arrives, things ironically settle down. The woman whose husband has vanished doesn't seem unduly worried and Ace's friend Ange calmly informs us that there have been a number of strange disappearances in recent weeks. Oddly enough, in an era where nothing happens that the media don't pounce upon, a couple of newspaper headlines mentioning the fact seems too incidental.

Towards the book's climax, where Midge and the Doctor have their motorbike jousting tournament, such an explosion ought to have brought the crowds scurrying from miles around (and no, there's still no explanation for the Doctor's vanishing from the crash to appearing in a rubbish heap some distance away). Surely someone saw a man-sized cat on a horseback parading Perivale's streets at some point? If the disappearances were that recent, journalists would be hovering nearby, eager to catch the story. If an arrogant journalist had been transported alongside the Doctor to the alien planet, instead of a pig headed police sergeant, it might have been more credible.

The alien planet receives no name, despite its being apparently ancient and important to universal history. The Cheetah People, and personally I find this very annoying, are not given a race name. Obviously, we must conclude, Cheetah is not an Earth-only word but everyone across the galaxy has fast felines on their home planet and everyone calls them Cheetahs! Little things like that are so unnecessary.

But in case you still think I actually don't like the book, let me assure you that when I'd finished it, I found it satisfying and exciting. All the above points are just small little niggles that could reasonably have been sorted out with more thought. Alister Pearson's cover is another of his excellent designs. (Unfortunately no copy was available as we went to press). The use of predominant pink highlights the feel of the alien planet perfectly, and his portrayal of the characters is spot on.

The last few years have seen a majority of Target Books strive and often succeed to better the ones we had at the start of the Eighties, and whilst not in any way a throwback to them, *Survival* isn't threatening the likes of *Ghost Light, Remembrance* or *Dragonfire* for top placings in any polls.

Russell's Rateometer: ■ ■ ■ ▮

VIDEO RELEASES

Now, I don't want this column to look like an issue of the *Alister Pearson Fan Club Newsletter,* so I feel it only fair to point out that the cover art for the latest BBC Video, *The Dominators,* does not compare with his other work. The Doctor's face is too dark and fat, the stick-like figures of the Dominators themselves are silly and the weird little blue thingy in the centre upsets the picture's balance considerably! There, now that's over, a little redressing by saying that although the photo-referencing is more obvious than normal, his covers for the other new BBC Video release, *The Web Planet,* are splendid.

Starting with *The Dominators* – what a very strange story to issue. Originally a six-parter by Henry Lincoln and Mervyn Haisman of Yeti fame, the production team of the day hacked it to pieces, made the innocent Dulcians vaguely thick and chucked an episode out because they thought it was boring and upset the writers so much they took their names off it! Actually it could probably have done with another episode chopping as well, the script is so loose, superglue couldn't help it.

The Dulcians, we are asked to accept, once had terrible wars that decimated their world. As a result they've become ultra-peaceful – one of the worst science fiction cliches of all time – but still have a museum to show future generations the horrors of the past. They also have a dangerous island where daring young students go to impress each other despite the warnings of their elders. As in the best *Friday the 13th* movies, the joyful students swiftly come to sticky ends at the hands of the Dominators and their robot cuties the Quarks.

One student survives and teams up with the Doctor to try and save his people (he also happens to be the son of the elders' leader – daft old brushes the lot of 'em). More students get roped into the action, plus a dangerously dodgy old teacher, and are put to work by the Quarks. The two Dominators hate each other and argue the whole time (and they still almost defeat an entire race!) and when at the end their arguments costs them their lives, any potential irony is lost because of the naffness of the whole story.

As an example of late Sixties *Doctor Who,* this story sadly represents the general feel of Patrick Troughton's last season, i.e. dire. (And many of us thought *Battlefield* was a weak season opener!) It really isn't a good showcase to the public, curious to quench a thirst for nostalgia or find out what was so apparently good about the early shows.

THE WEB PLANET

The Web Planet however, is a complete contrast. Although once again Auntie Beeb seems to be taking us for a ride (£20 for a double tape!) you can't really afford to miss this black and white gem. Bill Strutton's one and only script for the show is a magnificent panorama of alien races, cultures and attitudes. It still holds the distinction of being the only story where the entire guest cast are aliens. No humanoids are to be seen, and the story is all the better for it. Whereas the Dulcians in the other story are weak and defeated because they're useless, the Menoptra are losing simply because their enemy is cunning and strategic. The Animus (we never know where it came from or what it is – it's simply there, but who cares) has astonished the Menoptra by taking command of the planet Vortis' lowest lifeform and turning it against them – and successfully driving them away. The TARDIS arrives just as the Menoptra are planning their last desperate reclamation attempt and instantly whisks the crew in different directions so we see every aspect of the story unfold from different angles.

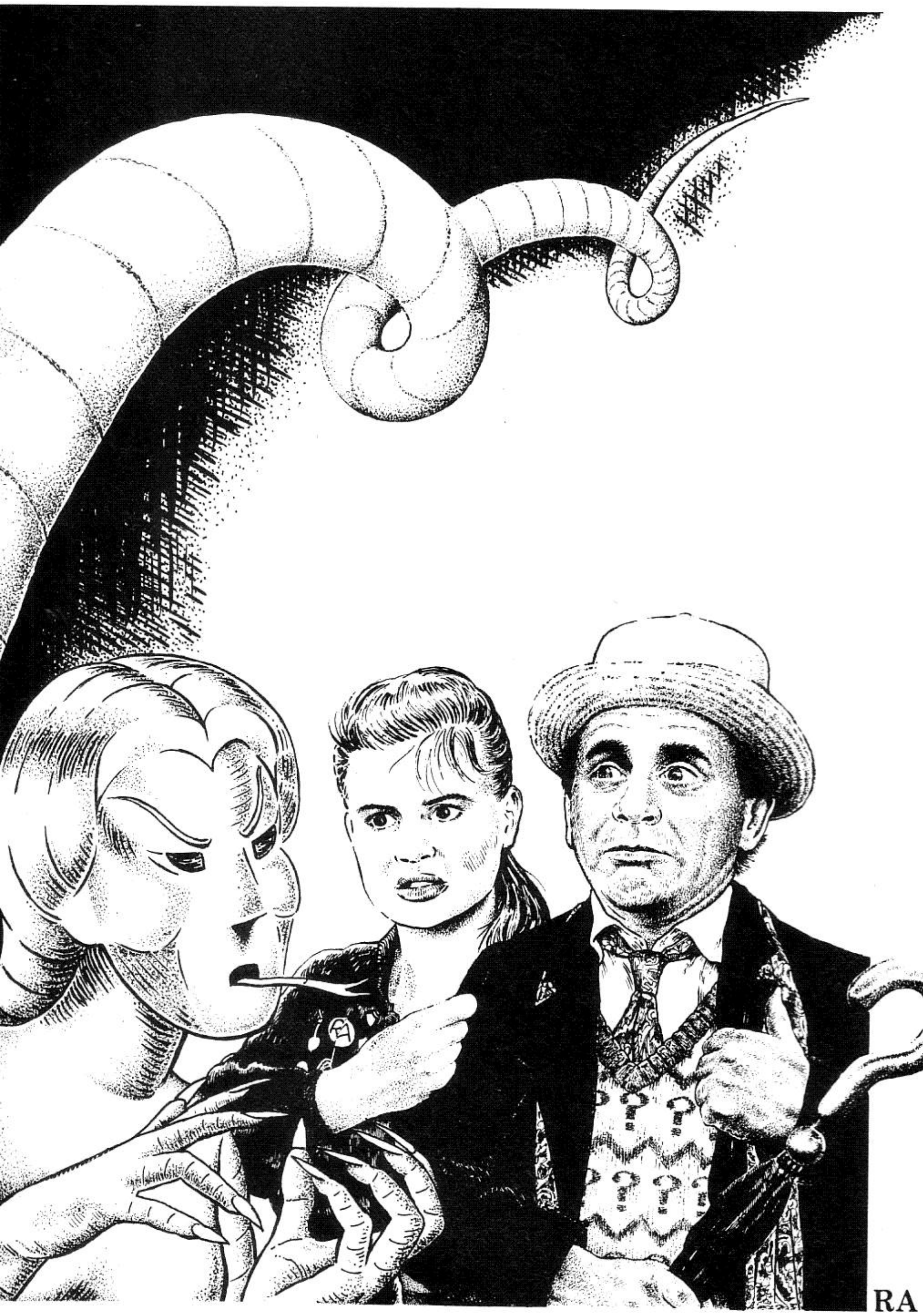
This is good script writing and proves that having a large cast of regulars doesn't detract from the story and it's not difficult to keep them all occupied. Nothing drags in the story – unusually for a six parter, there's no obvious padding to keep the story afloat, everything that happens does so for a reason, and the supporting characters are incredibly interesting and exciting. Vrestin and his noble Menoptra, the proud but lost Optera (Nemini's tragic sacrifice is one of the story's highlights for me) and the cruel but calculating Animus that even the Doctor cannot outwit are all tremendously well written, and acted. (Spot a young Martin Jarvis of *Vengeance On Varos* fame as a Menoptra soldier).

The whole six episodes are a real credit to television of the Sixties and one of the brightest jewels in *Doctor Who*'s crown. Without doubt, the best release by the BBC so far (despite the ruined end credits, but that's not their fault). Although we have to pay inflated prices to get these things, you'd have a hard job spending twenty quid better than on this story!

◆

Photo © BBC.

An Open Book



While the *Doctor Who* television series is sadly on hiatus, W H Allen are pushing forward with more large format books and a range of new fiction. Books Editor Peter Darvill-Evans is at the helm. . .

Ian Brigg's long awaited adaptation of *The Curse of Fenric* will follow the release of Rona Munro's *Survival* adaptation, followed by Victor Pemberton's story *The Pescatons*. This is scheduled for a Christmas release and is based on the 1975 record starring the Fourth Doctor, Tom Baker, and Sarah Jane Smith, played by Elisabeth Sladen. The book also features a glorious cover by Pete Wallbank.

Sometime in the Spring of 1991 we'll finally see *Battlefield* by Ben Aaronovitch and, as Peter Darvill-Evans says in *Survival,* that's it for tv novelisations. However starting in July 1991 the most exciting, I think, venture yet of *Doctor Who* merchandise arrives – *Doctor Who: The New Adventures*. Four full length novels about the Seventh Doctor and Ace, kicking off from where *Survival* ends.

The four books are the start of a hopefully unlimited series of stories written by a variety of writers, some famous in *Doctor Who* terms, some not so. (At least one recent *Doctor Who Magazine* comic strip and prose writer hopes to get one published). With all these changes and developments to the books, it seemed an opportune moment to track Peter down to his lair at W H Allen's new Kensington headquarters and ask him about the company's future plans.

Peter joined the company in 1989, just before the well-reported big shake up at the company which left fans wondering if the books had died a death. He has a solid background as a writer, editor (and shopkeeper!) in the fantasy role-playing game market – in fact, he's currently working with the gaming magazine *White Dwarf*'s ex-editor Ian Marsh on a *Doctor Who* role playing book, for release next year.

"I'd been working for W H Allen for eight months before the axe fell, and there had been very little warning of anything happening. What did happen, to set the record straight, was that we weren't suddenly bought up by the Virgin group as some suggested at the time. In fact, Virgin took the company over a couple of years earlier and they'd realised the amount of capital investment required to turn a middling-sized publishing company like W H Allen into a large publishing company was astronomical.

"They weren't prepared to find that money so it was decided that the best thing to do would be to merge W H Allen into Virgin Books. That way, we could do more tv and film tie-ins and other tie-ins with the rest of the Virgin Group. We'd be stronger and of a more manageable size – but there was a great deal of confusion and a lot of people were made redundant. It was a very tough time but in fact I was never worried, because as a freelancer it was clear to me that the *Doctor Who* list was one of W H Allen's strengths and if they kept the list they'd need me. If they sold it, whoever bought it would need me!

"Since the changeover, I have had to take on more responsibility for other parts of the books' production than I am used to, particularly on the design side. We no longer have an in-house art department, we use a lot called The Design Clinic – and they're part of the Virgin Group. Cosmetically though, nothing's changed, it's just that the cover artwork now comes direct to me. I suppose the only other change is that I keep a closer eye on production, sales and marketing than before, which I find very interesting. I'd even enjoy repping it around the shops, but I don't think I quite have the time! The bit I like best is still the commissioning and editing – I'm happiest doing that."

Having established the background to

the "new" Target Books set-up, I asked Peter what the future holds.

"We have to bear in mind that there are practically no more tv novelisation's to do – all the books from the last series have been commissioned, along with the cover art, and I don't see the missing Dalek stories (David Whitaker's two, Eric Saward's two) or the Douglas Adams stories being done, so I think we have to regard the novelisations as finished."

ENTER THE TIMEWYRM

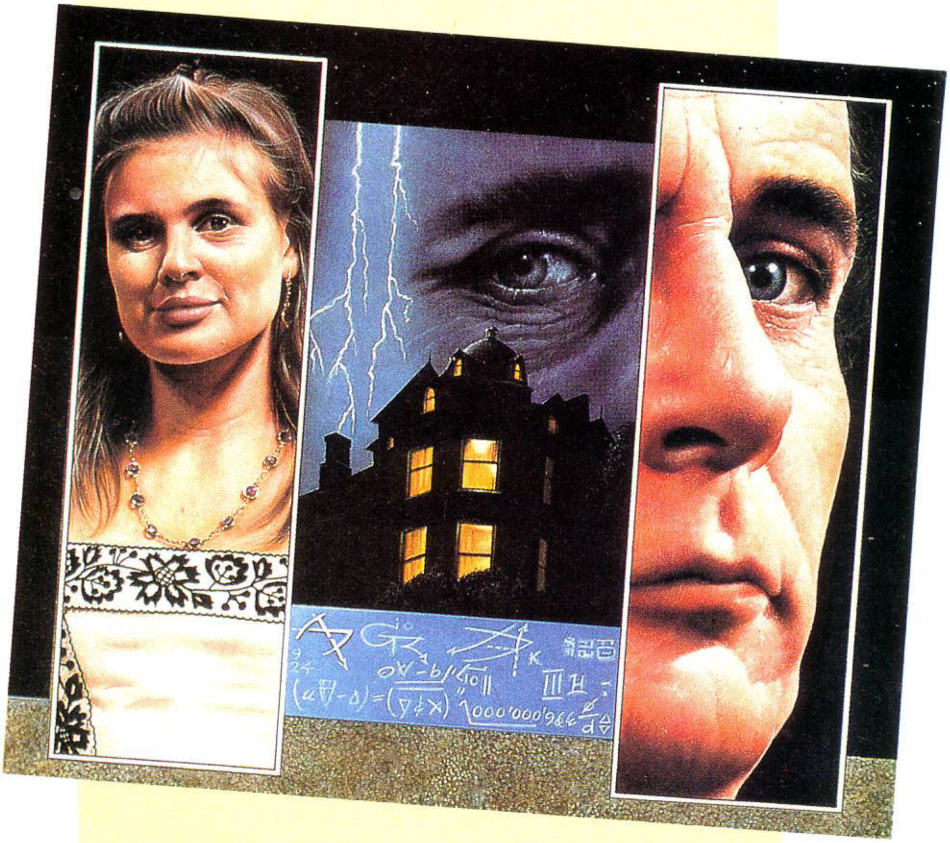
"So now we're onto the next logical step, original novels. On the covers for these, I would like to use a greater variety of artists. Not because I have any gripes with Alister Pearson's work – I think it's tremendous – but if we're going to produce a complete series of books then it's quite a nice idea to tie each series together using one artist per four or six books. So I imagine I will spread the net further in the future – although I have to say that I've commissioned Alister for the first four because I've worked with him for a long time, I like his stuff, he works to a deadline and so produces the goods.

"These first four books are linked by something called the Timewyrm. This came about because I had several meetings with John Nathan-Turner talking about the new stories and what we would agree on as a suitable framework. I wanted, at the start at least and I may not stick with the idea in the future, to have a definite framework to present to prospective authors so they'd have something to work within.

"I submitted an idea which was basically a hunt for Ace. She was scattered in various places and the Doctor had to find her. John described it as a "maguffin" plot – he didn't like it – probably quite rightly, he is more experienced in these things than I. He suggested I keep it simple like something being wrong with the TARDIS, causing time jumps of five hundred years or so. Thus you start in early times, and keep moving forward until you reach the future. I decided that was too mechanical an excuse for jumping through time and eventually came up with The Timewyrm.

"It's like a computer virus. Actually "It's" a "She". She was humanoid once but in an attempt to prolong her life, she went through a sort of cybernisation and took on a fair amount of spare part surgery. She also gave herself the ability to plug into artificial intelligences, like computers, on her home planet. After the planet is destroyed, she lands on Earth at the dawn of human civilisation in Mesopotamia, where Gilgamesh is King. She takes over an early urban development and transforms it into a massive artificial intelligence, its buildings built on a grid so it looks like an electrical circuit.

"Only at the end of the first book does she lose her corporeal existence and becomes something like a string of computer DNA. She gets into the TARDIS and to save his ship, the Doctor jettisons out the bits she has infected, and so she incorporates those



bits of the TARDIS into herself. Now she can travel through time and also make herself visible. When she does, she looks like a sort of half-metal woman, half metal-snake and that image will hopefully be looped around the cover design for the first four books of the series.

"In the second and third books, she is just there as a plot mechanism to involve the Doctor in the story. The second book will be set in the twentieth century, but as she has zapped through it she has created an alternate time line which the Doctor must correct. This is basically a *Doctor Who meets Hitler* story, but not quite as simplistic as that. In the third book he has to correct another timeline she's corrupted and in the fourth we have the final confrontation. In that way, the Timewyrm is a plot mechanism to draw the books together but it also gives the writers more freedom.

"John Peel is writing the first story, entitled Geneysys. I would also expect to see more books at some point, but not necessarily as part of the Timewyrm series, by the likes of Terrance Dicks and Nigel Robinson, but absolutely nothing has been finalised."

SUBMITTING IDEAS

"Since we announced the ideas for *Doctor Who – The New Adventures,* we've been inundated with stories and manuscripts from fans who want to write a book," Peter continues. "We're managing a quick turnaround in regard to receiving, reading, commenting and returning manuscripts to their authors – much quicker than most publishers! I look at every single one that comes in out of interest – but then it comes down to writing ability. It's very easy to tell if something is good – does it grab your attention immediately? It's as simple as that.

"I get a lot of manuscripts from people who, even if they don't put their age on it (always a dead giveaway) are obviously not fully adult! I don't mind that and I will always write back with what I hope are helpful suggestions but I think it's inevitably true that unless you're an adult you can't write fiction that is deemed to be suitable for adults to read. You just don't have the depth of experience of adult matters to write for adults.

"It has to be said that virtually all the manuscripts I get from children and teenagers I have to send back and say to them to do a lot of writing and come back in a few years. Even if they write well technically, it's experience of life that you need. The second way I can tell if a manuscript is unsuitable is if it is badly written technically – spelling, punctuation, grammar etc. They're very important. You find that most people who write stylistically well also write technically well – the two normally go together.

"That then gets me to the next stage – the others! When you start saying that something is quite well written, it's quite interesting but is it *exciting?* Is it tightly plotted, are the characterisations adequate and believable? You get onto actual specifics. I have an unwritten tick list of points: does it portray setting efficiently? Are characters shown well, with a tight use of words? Is there a strong central plot? Unless something astonishing grabs my attention, totally linear plots have to go straight back.

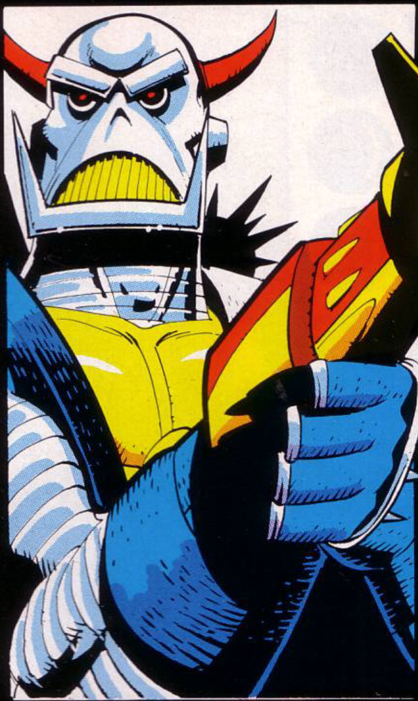
"To some extent, we're attempting to replicate the feel of the television programme and linear plots are not a feature of that. On television the plots are multi-layered. The other problem with linear plots is that they tend to be from one person's point of view, so you can't see all the action and it gets extremely boring. Only once I'm satisfied with these points can I start to look at it as a potential *Doctor Who* novel.

"What I need to receive from would-be authors are the first few chapters and a synopsis of the rest. That's usually enough to tell if it's any good. I can accept less from people who have had similar work published and can provide examples – John Peel is a case in point. I only needed a short bit of text from his story and a synopsis. But a new writer needs to give at least 15,000 words. Even then I might say that it is interesting, go and finish it, write the full 90,000 words (twice the length of a *Doctor Who* novelisation) but still not use it. That's the risk a new writer has to be prepared to take.

"I'm expecting the first four books to be published one a month from about July of 1991. They'll be priced at around the £3.50 mark, because they're aimed at a market of teenagers and adults, as well as younger die-hard fans. It's the casual browser in W.H. Smith's that we're aiming for, who'll buy it out of interest, not habit, from the adult science fiction section. These novels will probably go out under the Virgin imprint, because Target Books are considered as a childrens' list in the books shops and these are not childrens' books. The price, as well as the size of the book, will also tell retailers that these are not children's books but a wholly new venture. I think they'll be popular and very, very good indeed."

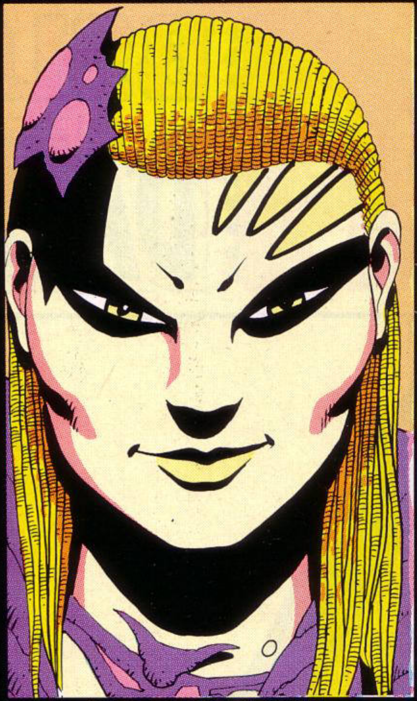
Peter also mentioned plans for more large format books (like *Cybermen* and *25 Glorious Years,* released in paperback in September) for next year, which include a book about *Doctor Who* monsters, illustrated by Andrew Skilleter with words by Adrian Rigelsford and a tome called *The Gallifrey Chronicles* by John Peel, who made such an impact last summer with his *The Chase* and *The Daleks' Master Plan* adaptations. The changes to the *Who* range have taken root – it remains to be seen if they'll flourish. . . ◆

Gary Russell



GLORIOUS
HEROES!

WONDEROUS
SETTINGS!



BEAUTIFUL
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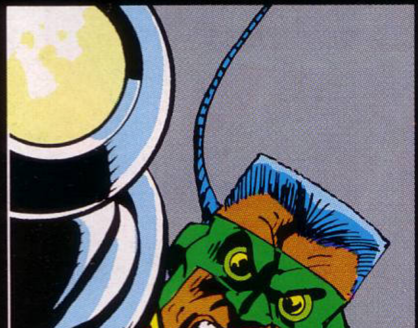

MURDEROUS
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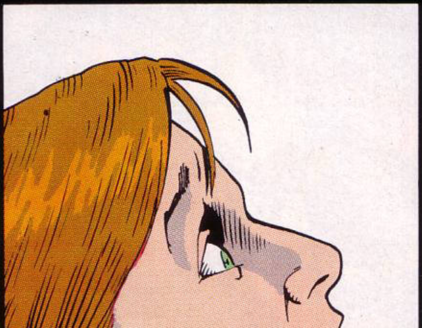

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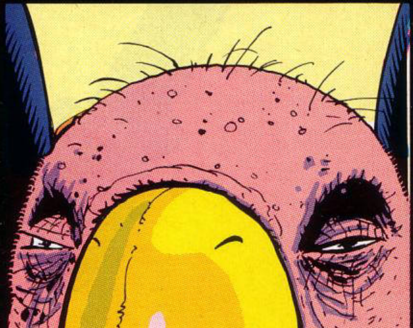

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